

MOTION PICTURE HERALD

The ☆ ☆ ☆
Money Making
Stars of 1950

SELECTED BY THE NATION'S EXHIBITORS

REVIEWS (In *Product Digest*): SEVEN DAYS TO NOON, GAMBLING HOUSE, DOUBLE DEAL, ROGUE RIVER, HUNT THE MAN DOWN, IT'S HARD TO BE GOOD, LAW OF THE BADLANDS, BUCKAROO SHERIFF OF TEXAS

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DECEMBER 30, 1950



Faith in the future? Sure! No shows anywhere—no shows in any medium can match the scope and stature (and color!) of entertainment on motion picture theatre screens. Emphasize this fact in your advertising. And, as you will note on the next page, M-G-M guards your security with multi-millions of dollars of big-time entertainment. That's the kind of confidence and optimism that makes M-G-M the Leader this year as it was last year and will be always!

M

KING
DeboKIM
Errol
Rob
ArneTHE
LoulORO
Van
BarVEN
Burl
SallMR.
Lan
BarTH
Car
AuRO
Fre
SeAC
Cl
JaTH
Ja
Bo



LET'S ROLL UP OUR SLEEVES TO ROLL UP THE GROSSES!



MATCH OUR GREAT PRODUCT WITH YOUR GREAT PEP!

Below are just a few of the Big M-G-M Shows that inspire Showmanship!

KING SOLOMON'S MINES (Technicolor)
Deborah Kerr, Stewart Granger, Richard Carlson

★ ★ ★

KIM (Technicolor)
Errol Flynn, Dean Stockwell, Paul Lukas,
Robert Douglas, Thomas Gomez, Cecil Kellaway,
Arnold Moss

★ ★ ★

THE MAGNIFICENT YANKEE
Louis Calhern, Ann Harding

★ ★ ★

GROUNDS FOR MARRIAGE
Van Johnson, Kathryn Grayson, Paula Raymond,
Barry Sullivan, Lewis Stone, Reginald Owen

★ ★ ★

VENGEANCE VALLEY (Technicolor)
Burt Lancaster, Robert Walker, Joanne Dru,
Sally Forrest, John Ireland, Ray Collins

★ ★ ★

MR. IMPERIUM (Technicolor)
Lana Turner, Ezio Pinza, Marjorie Main,
Barry Sullivan, Sir Cedric Hardwicke

★ ★ ★

THE RED BADGE OF COURAGE
Cast of Thousands including
Audie Murphy, Bill Mauldin

★ ★ ★

ROYAL WEDDING (Technicolor)
Fred Astaire, Jane Powell, Peter Lawford,
Sarah Churchill, Keenan Wynn, Albert Sharpe

★ ★ ★

ACROSS THE WIDE MISSOURI (Technicolor)
Clark Gable, Ricardo Montalban, John Hodiak,
James Whitmore, Adolphe Menjou, J. Carroll Naish

★ ★ ★

THREE GUYS NAMED MIKE
Jane Wyman, Van Johnson, Howard Keel,
Barry Sullivan

SHOW BOAT (Technicolor)
Kathryn Grayson, Ava Gardner, Howard Keel,
Joe E. Brown, Marge & Gower Champion,
Agnes Moorehead

★ ★ ★

FATHER'S LITTLE DIVIDEND
Spencer Tracy, Joan Bennett, Elizabeth Taylor

★ ★ ★

SOLDIERS THREE
Stewart Granger, Walter Pidgeon, David Niven,
Robert Newton, Cyril Cusack, Greta Gyni,
Frank Allenby

★ ★ ★

THE PAINTED HILLS (Technicolor)
Lassie, Paul Kelly, Bruce Cowling, Gary Gray

★ ★ ★

INSIDE STRAIGHT
David Brian, Arlene Dahl, Barry Sullivan,
Mercedes McCambridge, Paula Raymond,
Claude Jarman, Jr., Lon Chaney

★ ★ ★

CALLING BULLDOG DRUMMOND
Walter Pidgeon, Margaret Leighton, Robert Beatty

★ ★ ★

KIND LADY
Ethel Barrymore, Maurice Evans,
Angela Lansbury, Keenan Wynn

★ ★ ★

GO FOR BROKE!
Van Johnson and All-Star Cast

★ ★ ★

THE GREAT CARUSO (Technicolor)
Mario Lanza, Ann Blyth, Dorothy Kirsten,
Jarmila Novotna, Blanche Thebom, Teresa Celli,
Richard Hageman, Carl Benton Reid

★ ★ ★

RICH, YOUNG AND PRETTY (Technicolor)
Jane Powell, Wendell Corey, Danielle Darrieux,
Vic Damone, Marcel Dalio, Jean Murat,
Fernando Lamas

AN AMERICAN IN PARIS (Technicolor)
Gene Kelly, Leslie Caron, Oscar Levant,
Georges Guetary

★ ★ ★

IT'S A BIG COUNTRY
All Star Cast

★ ★ ★

TERESA
Pier Angeli, John Ericson

★ ★ ★

PEOPLE VS. O'HARA
Spencer Tracy

★ ★ ★

EXCUSE MY DUST (Technicolor)
Red Skelton, Sally Forrest, Macdonald Carey,
William Demarest, Monica Lewis, Raymond Walburn

★ ★ ★

STRICTLY DISHONORABLE
Ezio Pinza, Janet Leigh

★ ★ ★

SCARAMOUCHE
Stewart Granger, Ava Gardner,
Ricardo Montalban

★ ★ ★

THE STRIP
Mickey Rooney, Jimmy Durante

★ ★ ★

LOVE IS BETTER THAN EVER
Elizabeth Taylor, Larry Parks

★ ★ ★

THE LAW AND LADY LOVERLY
Greer Garson, Michael Wilding, Fernando Lamas,
Marjorie Main

★ ★ ★

And Remember!

1951 is the Year of "QUO VADIS"!

M-G-M No. 1 IN 1951!

THE WEST POINT STORY

JAMES CAGNEY • VIRGINIA MAYO • DORIS DAY • GORDON MACRAE • GENE NELSON

BREAKTHROUGH ☆ DALLAS

DAVID BRIAN • JOHN AGAR • FRANK LOVEJOY
SUZANNE DALBERT

COLOR BY **TECHNICOLOR**

GARY COOPER • RUTH ROMAN
STEVE COCHRAN RAYMOND MASSEY
BARBARA PAYTON

HIGHWAY 301 ☆ SUGARFOOT

STEVE COCHRAN • VIRGINIA GREY • GABY ANDRE

COLOR BY **TECHNICOLOR**

RANDOLPH SCOTT ADELE JERGENS
RAYMOND MASSEY • S. Z. SAKALL

OPERATION ☆ RATON PASS PACIFIC

JOHN WAYNE
PATRICIA NEAL WARD BOND • PHILIP CAREY

DENNIS MORGAN • PATRICIA NEAL
STEVE COCHRAN SCOTT FORBES
DOROTHY HART

THE ENFORCER ☆ STORM WARNING

HUMPHREY BOGART ZERO MOSTEL • TED de CORSIA
ROY ROBERTS • EVERETT SLOANE
A UNITED STATES PICTURE

GINGER ROGERS • RONALD REAGAN
DORIS DAY • STEVE COCHRAN

THE STORY OF FOLSOM

DAVID BRIAN • STEVE COCHRAN

JIM THORPE -- ALL AMERICAN

BURT LANCASTER • PHYLLIS THAXTER • STEVE COCHRAN
CHARLES BICKFORD DICK WESSON

GOODBYE MY FANCY

JOAN CRAWFORD • ROBERT YOUNG
EVE ARDEN • FRANK LOVEJOY



ONLY THE VALIANTGREGORY PECK • BARBARA PAYTON WARD BOND • GIG YOUNG • LON CHANEY
A WILLIAM CAGNEY PRODUCTION**LULLABY OF
BROADWAY**COLOR BY **TECHNICOLOR**DORIS DAY • GENE NELSON • S. Z. SAKALL
BILLY DE WOLFE • GLADYS GEORGE**THE TRAVELERS**

KIRK DOUGLAS • VIRGINIA MAYO

**LIGHTNING STRIKES
TWICE**RUTH ROMAN • RICHARD TODD
MERCEDES McCAMBRIDGE • ZACHARY SCOTT

ALFRED HITCHCOCK'S

STRANGERS ON A TRAIN

FARLEY GRANGER • RUTH ROMAN • ROBERT WALKER

*and on! and on!! and on!!! including—***CAPTAIN HORATIO HORNBLOWER**COLOR BY **TECHNICOLOR** GREGORY PECK • VIRGINIA MAYO**A STREETCAR NAMED DESIRE**VIVIEN LEIGH • MARLON BRANDO • KIM HUNTER CHARLES K. FELDMAN GROUP PRODUCTION
FROM THE PLAY THAT WON BOTH THE PULITZER PRIZE AND CRITICS AWARD!

Portrait of an Exhibitor toasting himself on New Year's Day...

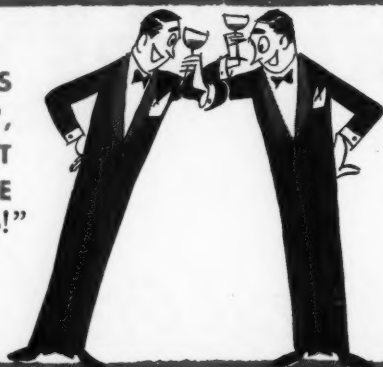


"I hereby resolve—to make '51 my banner year of showmanship—backed by that great 20th CENTURY-FOX PRODUCT!"



"Couldn't make a better resolution myself! Here's to the Command Performance picture — 'THE MUDLARK' ...a real showmanship picture!"

"I hereby resolve...to play 'HALLS OF MONTEZUMA', 'I'D CLIMB THE HIGHEST MOUNTAIN', 'CALL ME MISTER'...all in Technicolor, too!"



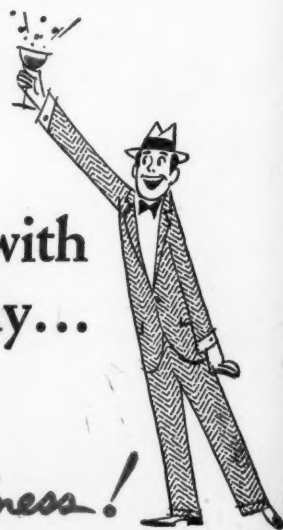
"Well, call me a happy showman when I have those and 'FOR HEAVEN'S SAKE', 'THE MAN WHO CHEATED HIMSELF' and 'AMERICAN GUERRILLA IN THE PHILIPPINES' Technicolor to start off this great New Year!"

SKOAL! cheers! L'chayim!



You said it, pal — I'm right with you all the showmanship way... because all the way...

There's No Business Like **20** Business!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 181, No. 13

December 30, 1950



The Silver Bow

ONE of the great lines of Homer's *Iliad* states, "terrible was the clang of the silver bow." So far as COMPO is concerned, some god has the silver bow drawn and the "terrible clang" may come at any time. If COMPO is to be saved and made a working, effective reality in the business, the disagreement with the Theatre Owners of America must be promptly settled one way or another. TOA should be an active member. However, COMPO may go on without TOA's membership. But it will mean nothing as long as TOA continues in the vague limbo of "provisional membership," a term without meaning except perhaps to members of the boards of COMPO and TOA.

TOA has made two demands as a price of its cooperation: 1) more representation on the board, and 2) a restriction of COMPO activities to "public relations on the national level."

Negotiations between a TOA committee and COMPO officers have narrowed the field of disagreement. It is now proposed that each TOA unit receive a vote on the board of directors and that the same unit membership privilege be extended—"on an equitable basis"—to all the other charter members of COMPO.

A basic difficulty with the proposal is that it will change COMPO's board into a "general assembly" which in order to have its business carried on sooner or later will have to have an "executive committee." Such a group in all probability would end up about the size of the present COMPO executive board.

The proposal to grant to approximately 163 different organizations a veto power over COMPO makes the veto of the permanent members of the Security Council of the United Nations a pale thing in comparison.

* * *

In the interests of unity in these critical times it is possible and perhaps likely that the other members of COMPO will consent to the TOA request to the extent of expanding membership. On the other hand it is hard to see how any agreement can be had on giving a veto to each local unit over COMPO activity or to restrict COMPO "to improve industry public relations."

The formation of COMPO was no secret process. TOA members and delegates read, discussed and approved COMPO's by-laws.

COMPO's purpose as stated in the by-laws are: a) to increase the industry's prestige, b) to foster common interests of the industry, and c) to enlist the services of all members in improving the industry's public relations. Methods outlined in the by-laws are 1) collecting and disseminating information; 2) cultivating new patrons; 3) developing the usefulness of the motion picture and publicizing its services to the local community, the nation and the United Nations; 4) by increasing harmony among the 238,000 workers in the industry, and 5) by opposing discriminatory taxation and other restrictive regulations.

TOA's "public relations on the national level" plea is far too restrictive. Any agreement with the TOA request that any project other than within that narrow field must be ap-

proved unanimously in advance is curious reasoning. Any COMPO project is already subject to veto by a charter member. Furthermore there has not been and probably never will be a clear explanation of what constitutes "public relations on the national level." In fact, improvement of industry public relations demands action in many diverse sectors.

The best New Year's present possible for the industry would be the solution of the COMPO-TOA dispute on a workable, intelligent basis at the board meeting scheduled for January 11 and 12 in New York City. During this national emergency the motion picture industry must have an effective central organization at least for liaison with the Government.

■ ■ ■

Memo to Editors

IT is not just the motion picture industry that objects to some of the alleged reporting of its activities and personalities. The managing editors' committee studying the news service of the Associated Press has issued a report which asked that "AP would show as much initiative in peering behind the curtain of government handouts as it does in peeping through the keyholes of film stars' boudoirs." With reference to certain stories of Hollywood people, the editors said the press association should report the news but not "wallow in filth and sordidness."

■ ■ ■

The Emphatic Approach

MGM is doing a fine service with the "aggressive campaign" being launched in the company's pressbooks. Now is the time to make the public realize that theatres are providing the very best entertainment. Special copy for insertion in theatre advertising points out "Only a Motion Picture Theatre Screen Can Present a Show Like This." Exhibitors are reminded to "Sell the Theatre's Big Screen."

■ ■ ■

Q Another New York newspaper, the *Journal-American*, has adopted the practice of running institutional advertisements stressing the entertainment values of motion pictures. A typical ad reads: "Movies fit your mood! Choose romance, mystery, adventure, comedy, drama . . . you'll find a large selection of fine films listed in the movie pages."

Similar newspaper-theatre cooperative efforts may be arranged in many cities and towns. The start of the new year would be a good time to inaugurate such a project.

■ ■ ■

Q Still another expert has reported, following detailed study, that motion pictures are not a significant factor in problems of juvenile delinquency. Dr. D. H. Stott has published in London a work called "Delinquency and Human Nature" under the sponsorship of the Carnegie United Kingdom Trust. It will be no surprise to the industry that Dr. Stott concluded, "It has become abundantly evident that the causes of delinquency go very much deeper than exposure to incidental influences such as the cinema."

Letters to the Herald

For the Masses

TO THE EDITOR:

Stanley Kramer, in a magazine article ["'A' Movies on 'B' Budgets," New York Times Magazine Section, November 12, 1950] stated:

"In satisfying the demands for mass entertainment, Hollywood turned out too many mediocre films and now television is taking much of the audience which would tolerate them."

A fine diagnosis.

However, the cure is not, as one might expect, better films for the masses. As Mr. Kramer sees it the thing to do "is to make pictures for the discriminating customers of which there are an ever increasing number. It is upon this market that our industry will have to depend."

Now it is true that the number of discriminating customers increases, judging from the fact that the latest Gallup poll shows Bernard Shaw as the most widely read author in the United States. But, on the other hand, according to a Gallup poll, only 50 per cent of Americans read books. Making films for the discriminating customers would drive away the other 50 per cent to television.

Shaw gave an answer to the question, "Art pieces for the discriminating or mass entertainment," when Gabriel Pascal promised he would make a film classic of "Pygmalion." Shaw replied, "And I will make you a millionaire."

By implication this means that in show business the box office counts. And good returns can only be achieved by films for the masses.—SIDNEY HALE, *Nashua Theatre, Nashua, Iowa.*

Proper Level

TO THE EDITOR:

Bring the movies back to the American public instead of making the public have to stand for movies that are beyond reason both in life and plot.—Auburn, Me., Exhibitor.

Romance and Roses

TO THE EDITOR:

Please, Hollywood, get back to making pictures for women appeal with the old stories of romance and misery to make them rush in to weep. Producers are now well skilled in murder, mayhem, judo and sadism. How about changing the cycle now to romance and roses again?—Hartford, Conn., Exhibitor.

"HELPS ENORMOUSLY"

"We have been reading Motion Picture Herald for a long time and from cover to cover, too. It has helped us enormously to get an insight into the theatre picture from one end of the nation to the other. As a matter of fact, the Herald has always seemed to have the faculty of drawing the theatre business and its problems closer together."—GEORGE LUNDBERG, *Manager, and HAL GRAFSTON, Assistant Manager, Four Star Theatre, Los Angeles.*

Real Thing's Better

TO THE EDITOR:

I have followed with much interest your "Letters" column discussions about what's wrong with the movies. There is one practice I think should be dropped and that is misleading titling and advertising of certain Westerns.

On various occasions I have gone to a theatre expecting to see a reasonably authentic re-enactment of Coffeyville or some such episode in the careers of famous outlaws, only to find that such names as Younger, Dalton, etc., in titles and casting had been used as pure sucker bait for much poorer than average horse operas that contained not a single reference to actual exploits of these famous characters. On the principle that truth is stranger than fiction, why do producers bother with such corny fiction, when the real stories contain so much more interesting material and are just as easy to write and film?—H. B. JEFFERSON, *Bureau of Information, Province of Nova Scotia, Halifax, N. S.*

Sub-Run Aid

TO THE EDITOR:

When are the majors going to do something for the sub-runs. Specifically, assistance in advertising personal appearances, etc.—Brooklyn, N. Y., Exhibitor.

Family Trade

TO THE EDITOR:

I think that we need many more pictures aimed at the family trade such as "Come to the Stable," "Sorrowful Jones," "Always Leave Them Laughing," etc.—Coshocton, O., Exhibitor.

Shorts Mean Dollars

TO THE EDITOR:

I note where a Canadian exhibitor wrote in "Letters to the Herald" and made the statement that he never knew of one single short which put any money in the box office.

This exhibitor must be new in the business and, if he has been in it a long time, he must have corns on his rear end from sitting at a desk and not trying to sell shorts.

During the 24 years I have been in the business, I have played many, many short subjects which brought added dollars to the box office, only you have to get out and sell them. One single shot in a newsreel has brought in money when it had some local appeal. And who would say that a cartoon on the program doesn't sell some tickets? Even when playing the very best of feature pictures I've had patrons call and inquire as to whether or not we had a cartoon on the program.

Many shorts afford the opportunity of extra dollars at the box office, if their worth is analyzed and they are sold accordingly. Some patrons enjoy shorts more than the features. A recent short, for example, was "You Can Beat the A-Bomb." Everyone is interested in the atom bomb because of all the publicity. Everyone will be interested in seeing this, the first short shown to the public which tells what to do in the event of an A-bomb attack. This short will bring many extra dollars into the box office, but here again you must let the public know you have it.—North Carolina Exhibitor.

"Walkout" Pictures

TO THE EDITOR:

If Hollywood does not come back to domestic stories we are headed for box office troubles. I refer to "Top o' the Morning," "The Great Sinner," "Madame Bovary," "We Were Strangers," etc. They are definite walkout pictures plus bad comment from all types of patrons.—Kansas City, Mo., Exhibitor.

More Color Musicals

TO THE EDITOR:

In motion pictures too much is cut out by the Pennsylvania Board of Censors and some pictures are, therefore, hard to understand.

Also, we should have more Technicolor musicals with better plots.—Williamsport, Pa., Exhibitor.

MOTION PICTURE HERALD

December 30, 1950



Developments and trends that shape the motion picture industry's future.

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► Look for Hollywood to withstand the state of emergency pressures more firmly than during World War II regardless of the possible upsurge of grosses. Because of the economy lessons taught by necessity, the scaling down from the postwar peak were too recently and painfully learned to be quickly forgotten. Studio labor, now largely bracketed within the AF of L Film Council, may be expected to make less trouble than when led by two antagonistic groups as the last time. Indications are that production costs will stay close to the present levels whether wage scales are frozen or not. However, any unrestricted increases in the costs of material could reverse this outlook eventually.

► Expect Hollywood to cooperate more outrightly with Washington in all appropriate ways than in the early World War II period. At that time an abrupt avalanche of Government requests and emissaries caused floundering and some resentment. The present emergency has been carefully prepared for by key production groups comprising the Motion Picture Industry Council, with the result that a complete blueprint for industry and government cooperation is ready for use on a moment's notice.

► Exhibitors located near defense production plants will soon be giving consideration to altering and expanding their schedule of shows to fit into the convenience of workers. Two and three shifts at plants will become commonplace; so will late closing hours, occasioned by overtime.

► The commercial debut of color television has been put off to the relatively distant future. While upholding the FCC's right to choose the CBS system, the Chicago special Federal Court in effect proposed that the issues in the case be left to

the Supreme Court. Even should the Supreme Court eventually sustain that decision material and manpower shortages will probably delay production of color receivers until the end of 1953 or sometime in 1954, barring a further deterioration of the international situation.

► Re-establishment of the Office of War Information—as an independent agency or within some other department—is just a matter of time, Washington observers believe. Increasing calls on Hollywood will be made as the new U. S. line develops.

► Termination of further Marshall Plan aid to the United Kingdom, effective January 1, has the industry speculating on the effects of this move on next year's negotiations for a new remittance pact between American film companies and the British government. If Britain's dollar position continues to improve, and there is no war, it is held likely that the Americans will demand far better terms—if not free convertibility—from the British.

► Theatre television equipment may escape the production cutbacks in other television-electronics items, theatre TV people hope. They claim their needs are taking up such a small amount of vital materials that it wouldn't be worth the manufacturers' while to cut them out.

► In efforts to find out possible reasons for unsatisfactory attendance, some exhibitors are now re-examining selection of pictures for double bills. Obviously pictures selected to appeal to two different audience groups, also may repel potential customers.

► Film import duties go up January 1, but will probably come down again soon afterwards. The U.S. trade agreement with Mexico cut the duties in half, and under our "most favored nation" policy, all countries got the lowered rates. That agreement ends January 1, and the rates double. But Washington experts expect some agreement will be negotiated at the international trade conference at Torquay.

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This week in pictures



AS UNIVERSAL-INTERNATIONAL'S "HARVEY" opened at the Astor theatre, New York, last week. In front are Mrs. Alfred E. Daff; Mr. Daff, Universal Pictures' vice-president in charge of world sales; Mrs. Jack Kapp; Nate J. Blumberg, Universal president; Eve Sully, and Josephine Hull, featured in the picture. The premiere benefited the New York Heart Association's Louise Baer Memorial Fund.

ORVILLE CROUCH is Loew's Inc. eastern division manager and MGM studio representative in Washington, succeeding the late Carter Barron. Mr. Crouch, 38, has been with Loew's 20 years.



ROBERT SANTA CLAUS LIPPERT, producer, exhibitor and co-owner of Affiliated Theatre Service, San Francisco, was host with partner George Mann, right, to employees at a colorful Christmas party at which he distributed \$24,000 in Christmas bonuses.



INVITATION, at New York's City Hall. The committee sponsoring the 20th-Fox opening at the Roxy theatre January 4 of its "Halls of Montezuma" personally invited New York Mayor Vincent Impellitteri. Seated are the Mayor and the Duchess of Windsor, left, Gertrude Lawrence, and Elsa Maxwell. Standing, Basil Rathbone, Mrs. Angier Biddle Duke, Mrs. James A. Beck, Mrs. William Randolph Hearst, Earl Wilson, Stanley Halpern and David Katz.



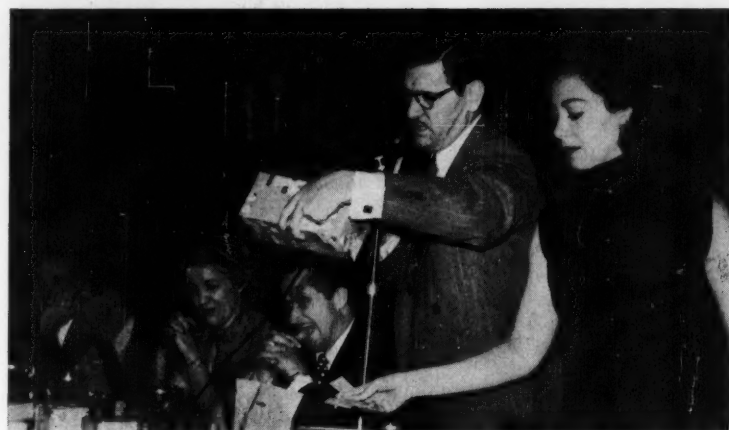
ON THE RKO LOT, a visiting Illinois exhibitor and wife are squired by RKO performer Charles McGraw, left. The pair are Mr. and Mrs. William M. Gant. Mr. McGraw's recent pictures have been "Target" and "Roadblock."



LEGION AWARD, above. Leon V. McArdle, right, president of the American Legion 1950 convention corporation, presents a film industry Citation of Merit to Y. Frank Freeman, board chairman of the Association of Motion Picture Producers. The Legion made similar presentations to Los Angeles newspapers, public officials, radio stations, and radio, stage and screen personalities who helped its 32nd annual convention.



AS "THE METRO-GOLDWYN-MAYER STORY" was shown in Chicago to personalities of the industry, at a special screening in the Cinema theatre. At the left above in the lobby are buyers and bookers of the Great States circuit. They are, in left to right order, Frank Standell, John Dromey and Jack Wall.



By the Herald

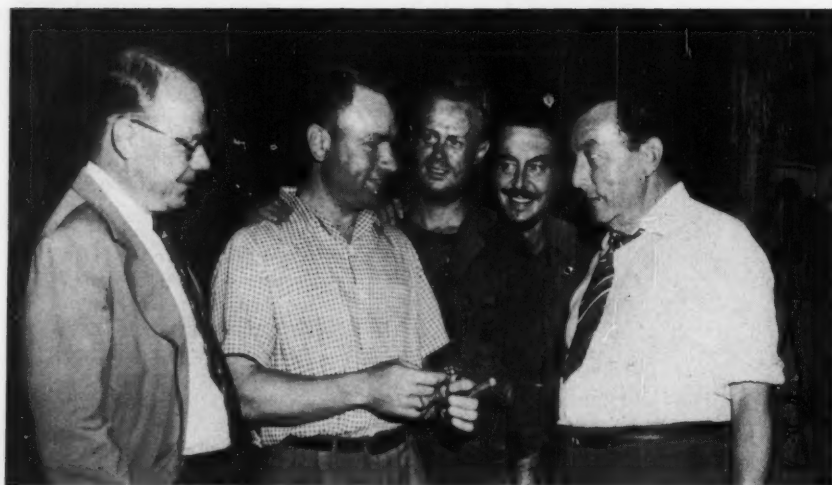
CHRISTMAS PRESENTS for almost everyone at the annual Christmas party in New York of the Associated Motion Picture Advertisers. Harry McWilliams, president, and Columbia exploitation chief, gives them away as actress Jane Harvey of "Bless You All," a guest, picks out the numbers.



LINDA DARNELL eats a bite of lunch on location with "The 13th Letter," in Canada, at the left. The picture a suspense melodrama, also stars Charles Boyer, Michael Rennie and Constance Smith.



SOMETHING TO CELEBRATE! is the completion of "Call Me Mister," Betty Grable's and Dan Dailey's fourth and best Technicolor musical together. It will be released by 20th Century-Fox in March.



PRIZE-WINNER is Major Gililand, technical advisor on "Halls of Montezuma," shown here receiving a watch for his services while producer Robert Bassler, Richard Widmark, Reginald Gardiner and director Lewis Milestone look on. The Technicolor film due to world premiere at the Roxy in New York January 4 has been hailed as a "brilliant and compelling" prize-winner.



FUN ON THE SET for Lee J. Cobb and John Dall, stars of Jack M. Warner's first independent production, "The Man Who Cheated Himself." This off-beat mystery drama, which also stars Jane Wyatt, will be released by 20th Century-Fox in January.

ALWAYS AN ACTOR. Left, Gene Lockhart dramatically illustrates his point to Susan Hayward and William Lundigan, while Kathleen Lockhart watches on location for "I'd Climb the Highest Mountain," Technicolor film set for a gala world premiere in Atlanta February '6.

(Advertisement)

The Money-Making Stars of 1950

by WILLIAM R. WEAVER
Hollywood Editor

JOHN WAYNE tops the MOTION PICTURE HERALD-Fame audit of the American box office for 1950, the 19th year of the original exhibitor poll and the second time his name has appeared in the Top Ten list. The nation's theatre owners, voting by confidential ballot based solely on revenues from ticket sales, had placed him fourth in the 1949 poll. He had finished 16th in 1948.

Winner Wayne is followed by Bob Hope, Bing Crosby, Betty Grable, James Stewart, Abbott & Costello, Clifton Webb, Esther Williams, Spencer Tracy and Randolph Scott, in that order, on the 1950 list.

Three stars make their first appearance in Top Ten company this year. They are James Stewart, Clifton Webb and Randolph Scott, all of whom had stood well up on the "Next Fifteen" list in 1949.

Eight Men, Two Women Included in List

Again this year, as last, the Top Ten list contains the names of eight men and two women, the same two women who represented their gender on that occasion.

Bob Hope, voted second place this year after heading the 1949 list, is in the Top Ten group for the 10th consecutive year. That is an all-time poll record for a comedian.

Bing Crosby, running second to his friendly enemy again this year, holds an all-time record of his own that it will take a long time to beat. He is the only star who ever latched onto Number One Spot and held it for five years in a row.

Betty Grable, making her ninth appearance in the list of leaders, moved up from seventh position to fourth. She was Number One Money-Making Star for exhibitors in the 1943 poll.

James Stewart Listed In Top Ten First Time

James Stewart, crashing the select circle for the first time this year, had missed narrowly in 1949, finishing in 11th place.

Abbott & Costello, in sixth place, are in Top Ten for the sixth time. They headed the list in 1941.

Clifton Webb, a first-timer among the box office toppers this year, was voted 14th in the 1949 poll.

Esther Williams, who first made the big

EXHIBITOR SELECTIONS

COMBINED

JOHN WAYNE

BOB HOPE

BING CROSBY

BETTY GRABLE

JAMES STEWART

ABBOTT & COSTELLO

CLIFTON WEBB

ESTHER WILLIAMS

SPENCER TRACY

RANDOLPH SCOTT

CIRCUIT

BOB HOPE

JOHN WAYNE

BING CROSBY

BETTY GRABLE

JAMES STEWART

ESTHER WILLIAMS

CLIFTON WEBB

SPENCER TRACY

GREGORY PECK

ABBOTT & COSTELLO

INDEPENDENT

JOHN WAYNE

ABBOTT & COSTELLO

BOB HOPE

CLIFTON WEBB

JAMES STEWART

BING CROSBY

BETTY GRABLE

RANDOLPH SCOTT

SPENCER TRACY

ESTHER WILLIAMS

league in 1949, repeated in eighth position in the 1950 poll.

Spencer Tracy is back in the Top Ten group, after departing it briefly in 1949, for the tenth time in a dozen years.

Randolph Scott, the third newcomer to the Top Ten precinct, had finished 12th in the 1949 tabulations.

The Wayne popularity accountable for his spectacular rise to the Number One Spot from a relative also-ran position within the space of two exhibition years conforms in its development to some classical standards not commonly associated with the pursuit of Fame. The plain old work-and-win principle was never more strikingly applied to the fancy undertaking of becoming a tip-top motion picture star than in Wayne's case.

Starting two decades ago in the quickest Western quickies ever stretched to feature running time, which are still making the television rounds, this tall, serious, determined performer devoted himself doggedly to making one picture after another, regardless of subject or role, and trying to make each performance better than the one before it.

He made little pictures or big pictures,
(Continued on following page)

Number One: JOHN WAYNE, right





ROY ROGERS, Number One Western

(Continued from preceding page)

played leads or whatever offered, for this studio or that, and for this reason it came to pass, when "Red River" burst like a star shell over a bleak box office front, that nearly all the distributing companies in business had some Wayne pictures in their vaults ripe for reissuance.

There were new Wayne pictures awaiting release, too, and when the old ones and the new ones hit the nation's marquees simultaneously it looked to the experts like a dead cinch that the Wayne vogue would burn itself out as quickly as it had flared into being. The fact that it did not, in the final analysis, is thumping proof that the John Wayne popularity is personal and decidedly well earned.

Clifton Webb, a newcomer this year to

Top Ten ranks, indubitably owes this eminence in considerable measure to the creation of the Mr. Belvedere character. There has been an increasing public acceptance of his acid artistry.

Canadian theatre owners, polled separately, omitted Spencer Tracy and Randolph Scott from their Top Ten, including Gregory Peck and Red Skelton instead. They listed, in the following order, Bing Crosby, Bob Hope, Betty Grable, Gary Cooper, Esther Williams, Gregory Peck, Clifton Webb, James Stewart, John Wayne and Red Skelton. Differences in releasing schedules, as well as in audience preferences, bear upon the variations between Canadian and American poll results.

American exhibitors voted Roy Rogers Number One Money-Making Western Star, a distinction they have conferred upon him

WESTERN WINNERS

ROY ROGERS

GENE AUTRY

GEORGE "GABBY" HAYES

BILL ELLIOTT

WILLIAM BOYD

TIM HOLT

CHARLES STARRETT

JOHNNY MACK BROWN

SMILEY BURNETTE

DALE EVANS

for eight straight years. Gene Autry, whose box office draw exhibitors worried about when he began making films for television as well as theatres, again took down second position, as in the three previous annual polls. And George "Gabby" Hayes, who recently acquired a television show of his own and announced his intention to retire from pictures, again repeated in third place.

Bill Elliott rose to fourth from fifth position, and William Boyd, with nothing but reissues in theatre circulation, stepped up from seventh to fifth. Tim Holt finished sixth in the poll, and Charles Starrett seventh, while Johnny Mack Brown and Smiley Burnette repeated in eighth and ninth places, respectively.

Rogers Leads Canadian Western Money Makers

The outstanding news of the Western Stars division of the poll is the return of Dale Evans to the Top Ten list, from which she had been missing since 1947. She is the only feminine star who ever made this list.

Canadian exhibitors ranked the Top Ten Money-Making Western Stars a little differently than the showmen on this side of the border. Their list: Roy Rogers, Gene Autry, George "Gabby" Hayes, William Boyd, Bill Elliott, Smiley Burnette, Monte Hale, Andy Devine, Dale Evans, Tim Holt.

Analysts addicted to forecasting tomorrows' on the basis of today's and yesterday's are afforded working material in plenty, also cause for pause before jumping to conclusions, in the 19-year record of the poll. For instance, it could be concluded, on the basis of this year's poll results and last year's as well, that the public prefers men to women, four-to-one, when it goes entertainment-shopping, and that the men should be 40 or better and the women strictly glamour-girls. Poll history makes leaping to that conclusion a risky business.

The first poll, 1932, listed five men and five women in a Top Ten headed by Marie Dressler, who also headed the 1933 list, which likewise contained five men and five women. The count as to gender was six women and four men in the 1934 list, headed by Will Rogers, and then a precocious infant named Shirley Temple nullified any calculations these divisions may have set in motion by taking over Number One Spot and holding it for three years.

Rooney Held Top Spot Four Successive Years

And to further upset any remaining theories about sex having anything fundamental to do with box office popularity, a small boy named Mickey Rooney moved in to take the Number One Spot away from the world's favorite little girl and hold it for four years straight.

If there's a valid rule to be written for adult players on the basis of recent poll returns it would seem to be the old familiar "If at first you don't succeed, try, try again." All three of the newcomers to the 1950 Top Ten list, and the top man as well, practiced it. John Wayne started his picture career in three-day quickies in 1930 and he and others never stopped pitching for that hit.

The Next Fifteen

COMBINED

Gary Cooper
Gregory Peck
Clark Gable
June Allyson
Betty Hutton
Burt Lancaster
Red Skelton
Van Johnson
Roy Rogers
Cary Grant
Dan Dailey
Barbara Stanwyck
Joel McCrae
Doris Day
Judy Garland

CIRCUIT

Clark Gable
Gary Cooper
Randolph Scott
Burt Lancaster
Betty Hutton
June Allyson
Red Skelton
Cary Grant
June Haver
Doris Day
Barbara Stanwyck
Van Johnson
Dan Dailey
Judy Garland
Tyrone Power

INDEPENDENT

Gary Cooper
June Allyson
Clark Gable
Gregory Peck
Roy Rogers
Betty Hutton
Van Johnson
Red Skelton
Joel McCrae
Alan Ladd
Dan Dailey
Claudette Colbert
Marjorie Main
Barbara Stanwyck
Burt Lancaster



II. BOB HOPE



III. BING CROSBY



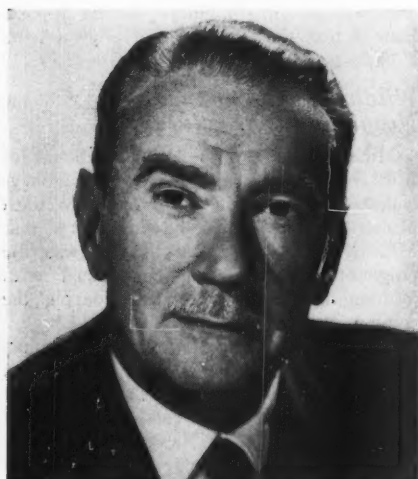
IV. BETTY GRABLE



V. JAMES STEWART



VI. ABBOTT & COSTELLO



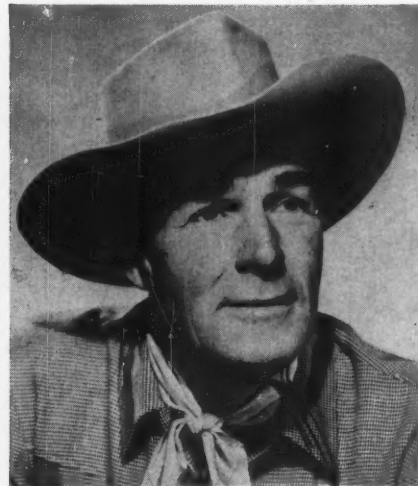
VII. CLIFTON WEBB



VIII. ESTHER WILLIAMS



IX. SPENCER TRACY



X. RANDOLPH SCOTT

ANNA NEAGLE AGAIN THE CHAMPION OF BRITAIN

by PETER BURNUP

LONDON: It's Anna Neagle again.

Voting in the face of greatly diminished production activities, British showmen this year once more demonstrated their devotion to the first lady of the British cinema by according her first place as the top-money making star of 1950 in MOTION PICTURE HERALD's poll conducted for *Fame*.

The rest of the line-up showed considerable changes, however, conditioned perhaps by the erratic fortunes of production.

Lovely Jean Simmons, the black-eyed beauty who first gained recognition as Ophelia in the production of "Hamlet," now ranks second in importance at British box-offices. She was last seen here in "Clouded Yellow," a crime thriller. Latest reports have it that she is to go to Hollywood for a multi-picture deal.

Wilding to Co-Star with Neagle in Two Features

Michael Wilding, the popular co-star of Miss Neagle in many of the big money-makers this side, now has dropped to sixth place. Herbert Wilcox has announced that Miss Neagle, whose last big hit was the poignant "Odette," will be teamed with Wilding again in two features during the coming year.

Third in the estimate of British showmen is veteran actor Jack Warner, and fourth is John Mills, always a popular entertainer and star of a number of top-quality productions.

There have been changes also in the International Stars division of the *Fame* poll. Comedian Bob Hope tops the list which last year accorded top honors to Miss Neagle. In second place, Wilding has been replaced by Abbott & Costello, reflecting perhaps the

ANNA NEAGLE

THE MONEY-MAKERS

British exhibitors participating in the MOTION PICTURE HERALD-FAME poll vote for three groups: the top ten British players, the top ten international players, including both American and British performers, and top ten Western stars. The vote of British exhibitors follow:

BRITISH

ANNA NEAGLE
JEAN SIMMONS
JACK WARNER
JOHN MILLS
ROBERT NEWTON
MICHAEL WILDING
RICHARD TODD
ALASTAIR SIM & MARGARET RUTHERFORD
JEAN KENT
TREVOR HOWARD

INTERNATIONAL

BOB HOPE
ABBOTT & COSTELLO
ANNA NEAGLE
JEAN SIMMONS
JACK WARNER
JOHN MILLS
JAMES STEWART
ALAN LADD
LARRY PARKS
ROBERT NEWTON

WESTERN

JOHN WAYNE
JAMES STEWART
RANDOLPH SCOTT
ROY ROGERS
JOEL McCRAE
RAY MILLAND
WILLIAM BOYD
GREGORY PECK
ROBERT TAYLOR
GENE AUTRY

ready acceptance of escapist comedy entertainment on the part of the British public.

Miss Neagle is third among the international favorites, and Miss Simmons fourth, followed by two more British stars—Jack Warner and John Mills.

In the western category, John Wayne is on the top once more, followed by James Stewart, Randolph Scott and Roy Rogers. In last year's poll, Rogers was second and William Boyd third, with Scott taking the fourth place. Stewart's drawing power presumably is due to such pictures as "Winchester 73" and "Broken Arrow," in which he starred during the year. Gene Autry dropped from sixth to tenth place in the 1950 voting. William Boyd took seventh place.

Wayne, Western Winner, Is Top Ten Leader in U. S.

It is perhaps worth noting that John Wayne topped the list of money-making stars for the 1949-50 season in the opinion of American exhibitors, independent and circuit-affiliated. He is followed by Bob Hope, Bing Crosby (who doesn't appear at all on the British lists), Betty Grable (also unmentioned in the first ten of the British poll), and James Stewart.

The *Fame* questionnaire also elicited the exhibitors' preferences for short subjects and established that J. Arthur Rank's "This Modern Age" series rates as the favorite reel by a wide margin.

It is followed by Walt Disney Cartoons, distributed through RKO; Puzzle Corner, Metro's Tom & Jerry Cartoons, Pathe Pictorials, the British "Guess What" series, and the Twentieth Century-Fox distributed March of Time.

It falls to report that Miss Neagle's lead over Jean Simmons this year was slim indeed.

Hope, Abbott & Costello Lead International Group

In the international division, the favorites—comedians Hope and Abbott & Costello—also lead by a considerable margin over Miss Neagle and Miss Simmons. Last year, exhibitors stuck closer to home and voted the Neagle-Wilding combination into the lead.

The most glaring defections of the current poll: The absence of Stewart Granger, who now makes pictures for Metro in Hollywood; Michael Wilding's drop from second to eleventh place in the international favorites; the failure of Margaret Lockwood, once a great and popular favorite, to make the top ten among the British stars, and Richard Attenborough's descent from sixth to fifteenth place in the home poll.

Another sharp reversal was registered in David Farrar's drop from ninth to 25th place. Michael Denison reduced his standing from eighth to 26th place this year. The considerable changes, and their implications, were well worth noting.



WARNER DECREE ORDERS 55-80 HOUSES DROPPED

Practices Follow Pattern of Others; Divorcement Due in 27 Months

WASHINGTON: The first of three production-distribution-theatre owning companies still remaining in the Government's anti-trust suit—Warner Bros.—has settled with the Department of Justice and will withdraw from the case early in the new year. The other two companies are Twentieth Century-Fox, which is currently negotiating a settlement, and Loew's which has refused to participate in any "consent decree" talks.

Pattern of Other Decrees Followed

The settlement reached by Warner Bros. with the Government provides essentially, for separation into separate production-distribution and theatre companies—divorcement—within 27 months; dropping of anywhere from some 55 to 80 theatre properties—divestiture; and the observance of trade practices along the lines followed in the Paramount and RKO decrees, i.e., "theatre by theatre" selling, etc. The plan of reorganization must be submitted to the stockholders and approved within 90 days from the time it is presented to the New York Statutory Court for approval January 4.

The consent decree proposals, which were built around the framework of the Statutory Court's decree of last February, are different in some respects from the settlements arrived at in the case of Paramount and RKO. For one thing there is the personal angle involving the Warner brothers—Harry M., Albert and Jack L.—with they and their families required to drop their holdings in one or the other of the two new companies within 27 months. The alternative is for the Warners to put their stock in the hands of a court appointed trustee.

Another aspect is in the divestiture plans. Instead of a blanket listing of theatres that will definitely be divested, the dropping of many theatre properties will depend on some future condition. For example, in one situation, the new theatre company could dispose of either theatres A and B, or of theatre C. In another town it must dispose of one theatre and may have to dispose of another later if by the end of a year there is not an independent theatre regularly playing first run.

Divestiture Likely In 56 Cities

However, it is reasonably certain that divestiture is likely in 56 cities in 13 states. Half of the theatres must be disposed of within one year, the remainder within two.

The clauses of the proposed decree affecting stock ownership, provide that directors, officers, agents or employees holding more

SCORE 6-2 IN FAVOR OF GOVERNMENT

The score is now 6-2 in favor of the Justice Department.

Since the Government first started its anti-trust suit against the major distributors, all but two have been retired from the case, with the victory on the side of the Government.

Thus far, this is what happened: The "Little Three"—Columbia, United Artists and Universal—were not involved in divorcement (since they do not operate theatres) and accepted the new trade practice provisions handed down in the court decree.

Paramount and RKO settled by consent decree, splitting their production-distribution and exhibition activities, and divesting themselves of many theatres. Warner Bros. has now settled along the same lines. Twentieth Century-Fox is understood to be in negotiation for a consent decree with a settlement not too far off.

The only question mark in the case is now Loew's.

than one per cent in the current Warner Bros., company stock could hold stock in both new companies until they could sell their shares in one or the other companies without due hardship. This disposal, however, must take place within a year of the effective date of the reorganization.

The trade practice provisions cover minimum price fixing, clearance pacts with other exhibitors and distributors, unreasonable clearances or clearances between theatres not in substantial competition, franchises, formula deals or master agreements, block booking and licensing any feature in any other matter except "theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres or others."

One Change Made In Franchise Clause

Only one change is made in the distribution injunction provisions from the Paramount decree wording—the franchise provision is extended to include franchises with theatres in new circuits resulting from divorcement.

Harry M., Albert and Jack L. Warner have claimed that they own 18 per cent of the outstanding common stock of the present company and that certain members of their families, including their wives, own six per cent. Within 27 months, the stock in one of the two companies must be disposed of to a purchaser who is not a stockholder in the other company, the alternative being

the operation of the shares by a voting, court-appointed trustee. The Warners would get the usual dividend.

Until the reorganization is completed, Warner Bros., are permitted to license films, on their own terms, to any theatres in which they have a 95 per cent or greater interest. The decree also forbids either the new theatre or picture company from engaging in production-distribution, or exhibition, respectively, without court approval.

Total Is Indefinite For Theatre Disposal

The divestiture provisions provide that anywhere from 55, plus, to 75, plus, theatres must be disposed of in 56 cities in Pennsylvania, Connecticut, Delaware, New York, the District of Columbia, Maryland, Virginia, West Virginia, New Jersey, Massachusetts, Wisconsin, Ohio and Oregon. Included are theatres in Newark, Philadelphia and Pittsburgh. The indefiniteness of the total arises from the fact that in some places the Warners can have their choice of disposing of two particular theatres or of a third theatre. In other places, divestiture is conditioned on having other independent theatres operating on a particular run in the same area by the end of a certain time. In still other towns, the company can take its choice of either divestiture or a product limitation.

Half of the theatres are to be disposed of by the end of one year, the other half by the end of two years. No theatre can be disposed of to another Paramount case defendant or a successor.

Up to 12 of the theatres to be disposed of can be leased or subleased, with court approval, to a company that is not a Paramount case defendant, providing Warners cannot sell them on reasonable terms. In any event, no such lease or sublease shall be on the basis of Warners getting a share of the profits. Warners must sell its interest in these theatres as soon as it can do so on reasonable terms.

Chicago Area Is Not Affected

No divestiture is provided for in the Chicago area. The decree does state, however, that, if the competitive position of independent exhibitors in the outlying Chicago area should become worse as result of a modification or vacating of the Jackson Park decree, the Justice Department can ask the court for—and the court can order if it agrees with the Department—"such relief against, or with respect to, the theatres of Warner or its exhibitor successor located in outlying Chicago as it may deem just or proper to create proper competitive conditions in outlying Chicago or in any particular section thereof."

Warner or its successor shall dispose of

(Continued on page 20)



Paramount



Bo

MARTIN AND LEWIS STARRING COMEDY SMASH "AT WAR"



Yep—they're in the
army now! In a laugh-filled
screen version of
Broadway's fun-packed stage play.

Paramount presents Dean Martin and Jerry Lewis in "AT WAR WITH THE ARMY" with Polly Bergen • Executive Producer Abner J. Greshler • Directed by Hal Walker • Written for the Screen and Produced by Fred F. Finkelhoffe • Based on a Play by James B. Allardice • Songs by Mack David and Jerry Livingston

Jerry
Gets t

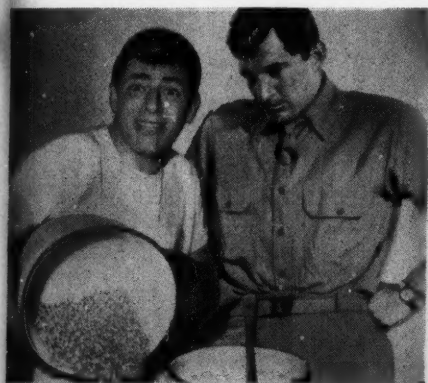
Jeepers
Dean



STARRED IN NEW YEAR WAR WITH THE ARMY"!

America's funniest team in their newest, most hilarious hit! They'll premiere at specially selected New Year's Eve midnight dates—preceding coast to coast engagements throughout the month of January...

FROM THE ROAR-FRONT—COME THESE HIGHLIGHTS:



Jerry serves up novelty number, "The Navy Gets the Gravy But the Army Gets the Beans!"



For the record, it's Dean crooning "You and Your Beautiful Eyes" to lovely Polly Bergen.



Going your way! They're making like Bing and Barry with "Too Ra Loo Ra Loo Ral"!



Jeepers, how the gorgeous dames fall for Sgt. Dean Martin's special brand of romancing!



Jerry Lewis goes AWOL, disguised as a fascinating blonde spy with hair on her chest!



At camp show the famous team sings "Tonda Wanda Hoy," the hit you'll hear everywhere.

WARNER DECREE

(Continued from page 17)

all its interest in the following theatres in the following towns:

Ansonia, Conn.—One theatre; purchaser to have choice of theatres if Ansonia is designated as herein provided. (Within four months, Warner shall designate two cities from among Ansonia, Conn., Gettysburg, Pa., Pleasantville, N. J., and Sidney, O., in which the purchaser is to have his choice of theatre. No offer for the smaller theatre in each of such two cities shall be accepted until 30 days after the properties are offered for sale. The larger theatre in each of such two cities shall be sold if a reasonable offer is made either during the 30 days or thereafter before the acceptance of a reasonable offer for the smaller theatre.)

Appleton, Wis.—One theatre; if by the end of one year from date of judgment an independent theatre is not regularly playing first run or, if any during the greater part of any of the five succeeding years an independent theatre is not regularly playing first run.

Bristol, Conn.—One theatre.

Chester, Pa.—One theatre.

Clifton Forge, Va.—One theatre.

Clinton, Mass.—One theatre.

Coshocton, O.—One theatre; if at any time during a three-year period from the date of judgment two Warners theatres play first run there.

Danbury, Conn.—Empress or Palace or Capitol.

Donora, Pa.—Harris or Princess.

Dover, N. J.—One theatre.

Elmira, N. Y.—One theatre; if at any time during three years from the date of judgment three Warner theatres play first run features at a time when there is not more than one other first run theatre in Elmira.

Fairmont, W. Va.—One theatre; if by the end of one year from the date of judgment an independent is not playing first runs or if this is not happening during the greater part of any year during the next five years.

Gettysburg, Pa.—One theatre; purchaser to have choice of theatres if Gettysburg is designated under provision under Ansonia.

Greensburg, Pa.—One theatre.

Hagerstown, Md.—One theatre.

Hoboken, N. J.—One theatre.

Lawrence, Mass.—One theatre.

Lexington, Va.—One theatre.

Manchester, Conn.—One theatre.

Martinsburg, Va.—Apollo or Central and Strand or State.

Medina, N. Y.—One theatre.

Millville, N. J.—One theatre.

Milwaukee, Wis.—Warner or the Alhambra if conditions outlined for Fairmont are not met.

Montclair, N. J.—Claridge or Wellmont or Montclair.

Newark, N. J.—Stanley or Mayfair and Central or Tivoli or Savoy. The Ritz shall either be divested or subjected to a produc-

tion limitation if during the next three years an independent operator in the Springfield Ave. zone with a theatre suitable for first neighborhood runs is not afforded a reasonable opportunity to get such films. The Capitol or Globe if by the end of one year, or during the greater part of any year in the next five, an independent theatre is not regularly playing second run downtown Newark.

New Britain, Conn.—Strand or Embassy or Capitol, but if the Capitol is selected, Warner must divest one other theatre if a year after the Capitol is sold there is not an independent playing regular first run or, if for the greater part of any year during the five years after the Capitol is sold, there is no such independent.

Passaic, N. J.—Montauk or Capitol or Central or Playhouse. If the Playhouse is disposed of instead of one of the other three, Warner must file with the court a statement of the intention of the new owner to operate it on a first run basis, and one of the other three theatres must be sold if by the end of a year or during the greater part of any of the next five years there is no independent regularly playing on a first run basis.

Paterson, N. J.—One theatre.

Philadelphia, Pa.—Midway or Allegheny; Colonial or Orpheum or Vernon; Remy (if sold, to be operated on a first run neighborhood basis) and Alhambra or Plaza or Broadway or Savoia, and one theatre in addition to the above two in this zone, which shall be the Broadway or Savoia or another theatre operated on a first neighborhood run basis if, by the end of one year from the disposition of the Remy or any time during the greater part of any of the next five years there is not an independent regularly playing first neighborhood run. Also, the Colney or Fernrock or Bromley and the Diamond or Keystone. Also, the Oxford or the Liberty is either to be divested or subjected to a product limitation. If, during a period of three years from the date of judgment an independent operator or operators of two theatres in the Frankford and Mayfair zones do not have a reasonable opportunity to get second neighborhood run films, the Forum shall be divested or subjected to a product limitation if during the next three years a competing independent in the Frankford zone is not given a chance to get films on the same availability as the Forum. The Wishart or Richmond is to be divested if an independent in the Kensington zone isn't regularly playing third neighborhood run by the end of a year or during the greater part of any year in the next five. The Terminal is to be divested if Warner operates it on a regular policy of earlier than 17 to 21 days after the first neighborhood run. The Wynnee if it is operated during the next three years on a regular policy of earlier than third neighborhood run.

Pittsburgh, Pa.—Strand or Center; Sheridan or Regent or Enright or Cameraphone. If the Cameraphone is disposed of, one of the other three must be divested or subjected to a product limitation if in the next three years an independent operator in the East Liberty zone with a theatre suitable for first neighborhood run operation

does not have a reasonable opportunity to get such films. Moreover, one other of these three must be divested or subjected to the product limitation if during the next three years an independent exhibitor in the East Liberty zone with a theatre suitable for second neighborhood run does not have a chance to get such films. The Schenley is either to be divested or subjected to a product limitation if during the next three years an independent in the Oakland zone with a theatre suitable for first neighborhood runs doesn't have a reasonable chance to get such films.

Pleasantville, N. J.—One theatre, purchaser to have choice of theatres if Pleasantville is designated under provision listed under Ansonia.

Portsmouth, O.—Columbia or Laroy.

Punxsutawney, Pa.—One theatre.

Racine, Wis.—One theatre.

Salem, Ore.—Elsinore or Capitol if within the next three years two Warner theatre play first run at a time when there is not more than one other theatre operating first run in Salem.

Sharon, Pa.—One theatre.

Shelby, S. C.—Two theatres.

Sidney, O.—One theatre, purchaser to have choice if Sidney is designated under provision described under Ansonia.

Silver Spring, Md.—If the Flower is subordinated to the Silver any time during the next three years, the question of divestiture of one theatre shall be reopened.

State College, Pa.—Cathaum or State.

Staunton, Va.—One theatre if conditions listed for Fairmont are not met.

Tarentum, Pa.—One theatre if same conditions are not met as for Fairmont.

Titusville, Pa.—One theatre.

Torrington, Conn.—Warner or Palace.

Tyrone, Pa.—One theatre.

Warren, Pa.—One theatre.

Washington, D. C.—Tivoli or Sheridan.

Washington, Pa.—One theatre if same conditions are not met as for Fairmont.

Waynesboro, Pa.—One theatre.

Wellsville, N. Y.—One theatre.

West Chester, Pa.—One theatre.

Wilkinsburg, Pa.—Roland or State.

Willimantic, Conn.—One theatre.

Wilmington, Del.—Warner or Queen or Arcadia or Grand.

York, Pa.—One theatre if same conditions are not met for Fairmont.

The Cadet, Elite and Polar theatres in Philadelphia are to be made available for one year for sale or lease. Nothing in the judgment shall prohibit Warner from owning and operating new theatres in Bridgeport, Conn. or Harrison, N. J. or from retaking and operating three theatres now under lease to others—the Aldine in Wilmington, Del., the Ritz in Reading, Pa., and the Terminal in Philadelphia.

The product limitation in all cases provides that, for a period of three years, the defendant shall not license during any fiscal year more than 60 per cent of the feature films nor more than 48 of the top 80 released by the majors for the particular run involved, except if competitors have had an opportunity to get the films and have not made an offer or made an insubstantial offer.

HANDS DOWN DECREE IN GRIFFITH CASE

Federal Judge Edgar S. Vaught in Oklahoma City Wednesday handed down his final decree in the Griffith anti-trust case, avoiding any sweeping divestiture order but satisfying in the main the government's objectives. Most of the decree concerned itself with non-existent companies since three of the four circuits cited in the original 1939 petition have since sold their properties. Firms now operating the 400 theatres in eight southwestern states were not affected by the decree. The only specific divestiture ordered by Judge Vaught concerned Griffith Consolidated Theatres which was told to terminate joint ownership of two theatres in Enid, Okla. The Judge pointed out that firms now holding the theatres once operated by the defendants will come under any final judgment of his court.

Asks Suit Reference Stricken Out

WASHINGTON: Counsel for Twentieth Century-Fox this week submitted a motion that all reference to the Government anti-trust suit be stricken out of a complaint filed against the company by Leonard Lea, operator of two theatres in Danville, Va.

The 20th-Fox motion held that the information is "immaterial, impertinent, prejudicial and scandalous."

The Lea suit also names other major distributors, along with United Paramount Theatres, Wilby-Kinney Theatres and Danville Enterprises.

Charles Young, 20th-Fox counsel, said neither the Paramount case, in which his company is a defendant, nor the Clayton Act had any application in the Lea case.

Mr. Lea holds that his action is based on a unique, local problem. Thus, the motion to prohibit mention of the Paramount case has no broad significance, nor does it have any bearing on future legal procedure by distribution companies except those identical with or similar to the Lea case.

New York Film Critics Select "All About Eve"

For the first time in the history of the New York Film Critics' annual awards, one American company, Twentieth Century-Fox, captured all the honors. Gregory Peck was named best actor for his performance in "Twelve O'Clock High." "All About Eve" monopolized the remaining domestic accolades, with Bette Davis named best actress; Joseph L. Mankiewicz, best director and the picture itself receiving best honors. "Ways of Love" was chosen the best foreign language film.

Terry Ramsaye Says

MISS GLORIA SWANSON, it will be agreed, derives from, consists of and pertains to in terms of fame—just movies. It is therefore with a special pleasure that one notes her marked success on what was once called "the legitimate" stage in New York this year's-end in "Twentieth Century," presented by the American National Theatre and Academy. Reviewing for the *New York Times*, Brooks Atkinson decides: "Miss Swanson gives a vastly enjoyable performance as the Hollywood hellcat . . . with the relish and flavor of a good trouper who is having an uncommonly fine time . . ."

That from the movies to the stage. This entry goes into the file against the recent observation of Robert Sherwood that without the living stage "there would be no radio, movies or television."

SPEAKING RIGHT OUT on television competition, Charles P. Skouras told the Foreign Correspondents Association in Hollywood that motion picture attendance is "off anywhere from 10 to 15 per cent in television areas . . . only two to four per cent in areas without television. So we know where to put the blame."

That sounds just a shade too plain and simple. It must be pointed out that in "television areas" the motion picture is subject to all of the other competitions there are in pursuit of the customers' amusement dollar or other loose jingle money in pocket, while in areas not served by television it is likely to be found that all other competitions are fewer, too.

Television, spectacular as it is and important as it sounds, is but one of the many components in the changing economic and industrial scene, with its rising costs, its inflations, its tax alarms and vast political and international uncertainties. There is no single, simple answer. The screen is part of a vast complicated pattern under adjustment.

There will continue to be vast concern, endless discussion, a thousand and one schemes and plans—and in the end the customers will write the answer in terms of their box office vote.

DID YOU see that December 18 advertisement on the New York stage musical "Bless You All" with Valerie Bettis "plus a swarm of sultry sylphs"? Or should we say!! The critics seem to have fallen in windrows. "Dances like a blast furnace . . . swift vivid, melodramatic and ferocious," says the

staid Brooks Atkinson of the proper *New York Times*. Well, some like 'em that way. ". . . violently sexy . . . performs it with brilliant precision, economy, wit and controlled ferocity," decides William Hawkins of the *World-Tele & Sun*. Why the control? Art should be free. "Dozens of naked girls . . . enormous amount of bright beauty," says Arthur Pollock of *Compass*. ". . . Just what the tired business man ordered," judges Robert Coleman of *The Mirror*. ". . . very smart scenery," says the cautious John Chapman of *The News*. And so on. Let the motion picture draw a convulsion of reviews like that, and push them out in an advertisement like that—and see how many counties you'd be hearing from!

PROBABLY now with the death of Leo V. Brothers in his St. Louis hotel room, presumably from a heart attack, the last entry has been written about that tangled mystery and gangland tale of the murder in 1930 of Jake Lingle, *Chicago Tribune* police reporter with "connections." The story flickered up again for a day not so long ago when John Boettiger, one time son-in-law of Franklin D. Roosevelt and one time "assistant to Will Hays" in the service of the industry's trade association, went out a New York hotel window to his death at the end of a career of despair. It was John Boettiger, then a *Tribune* reporter, who drew the assignment to find the man who killed Lingle. The quest ultimately delivered Brothers, who stood mute and took the rap, serving nine years in prison. The assignment had been completed, but most of the inwardness of the story remained mystery. Boettiger wrote a careful and interesting but not entirely convincing book, and moved on to Washington assignments, and then a hectic career from movies into a re-entry into journalism, of assorted relations. Twenty years have elapsed since Lingle was silenced, and with Al Capone gone, Boettiger gone, and few left to care, who killed Lingle, for what, is likely never to be known. The newspaper reference librarians can tie tape around that envelope and file it "inactive." This reporter writing now believes that Brothers knew only that Capone wanted him to take the rap, which was too light for relevancy.

HAVE YOU HEARD of the ball-point pen recently?



HOWARD HUGHES'
production

Vendetta

Starring

introducing **GEORGE DOLENZ** with **HILLARY BROOKE** · **NIGEL DUFF**

**BIG FOUR-COLOR NAT'L
AD CAMPAIGN WORK-
ING FOR YOU!** Striking,
dramatic, seat-selling full pages
in Life, Look, Saturday Evening
Post, Time, Newsweek, Collier's
... Redbook, Cosmopolitan,
Esquire, True Story and full list
of Fan Magazines ...
TOTAL CIRCULATION
31,012,884

She lives by the code
of the *Vendetta!*

LOVE is wild...
LIFE is violent...
DEATH is cheap!



Vendetta

FAITH DOMERGUE



GEORGE - JOSEPH CALIFIA - HUGO HAAS - DONALD BUKA - DIRECTED BY MEL FERRER - SCREENPLAY BY W. R. BURNETT

PHONEVISION'S TEST AT LAST

Will Start Test in Chicago With Majors' Pictures After Long Delays

The Zenith Radio Corporation last week announced January 1, 1951, as the starting date for its Phonevision test, involving 300 families in the Chicago area.

The pictures to be transmitted the first day include Warners' "April Showers"; Paramount's "Welcome Stranger," starring Bing Crosby, Joan Caulfield and Barry Fitzgerald, and Metro's "Homecoming," with Clark Gable and Lana Turner in the starring roles.

Three Films Daily

Three pictures a day will be transmitted and each family will have the opportunity on three different days to see each film. Subscribers will have to pay \$1 every time they tune in on any of these pictures.

In announcing the starting date for the test, Commander E. F. McDonald, Jr., Zenith president, indicated that future Phonevision presentations would include both American and European films. It is understood at least four companies—Twentieth Century-Fox, Universal-International, Columbia and Republic—have refused to supply product for the test of the pay-as-you-see system.

Commander McDonald said, "Zenith has not developed, and does not propose, Phonevision as a substitute for any of the established or potential uses of regular television broadcasting, radio, motion pictures or other extant communications and art forms. We envisage Phonevision as a new and distinct service, such as the transmission for a fee of those types of programs which are too costly or otherwise impractical of commercial sponsorship.

"In short, Phonevision is a method of distributing all types of entertainment, education, etc., . . . for which people are accustomed to pay an admission charge or a tuition fee. Phonevision simply makes possible the delivery of such programming to the home, again on a fee basis."

Would License Others

Commander McDonald added that "Zenith Radio Corporation does not intend to enter the entertainment business or any other fields of programming made possible by Phonevision's potentialities. We propose to remain in the field of manufacturing electronics, and would simply produce and license other manufacturers to produce Phonevision equipment."

A survey made recently by the Southern California Theatre Owners Association induced the group to comment that the potential effect of Phonevision on the theatre "is that it might eliminate them just as movies did vaudeville."

Leaders in exhibition, and particularly Leonard Goldenson, president of United Paramount Theatres, have urged the industry to go along with the Phonevision test to establish its potentialities. Surveys made by Zenith and by outside organizations have indicated the majority of set owners would be willing to pay for first run films in their home.

In announcing the test, Mr. McDonald stressed that Phonevision did not affect people's opportunity or choice of viewing regular "free" telecasts.

Approved for Test

Phonevision was approved for a limited commercial test by the Federal Communications Commission six months ago, but it has been delayed by Zenith's inability to obtain the necessary product. Eventually, Zenith lawyers enlisted the support of the Justice Department which, it is understood, brought pressure to bear on the companies to provide the pictures.

Zenith is billing its pay-as-you-see system as "A Box Office for Television." Here is how it works: The Zenith transmitter, KS2XBS in Chicago, transmits a split image. Half of the picture goes out over Channel 2 in a garbled version. The other half is sent out over the regular phone wires to a central point.

In the subscriber's home, a telephone is connected with the receiver. A person desirous of seeing a certain Phonevision telecast, lifts the receiver and asks the operator for the program. The missing signal is then supplied to his set via the phone connection and clears the jittery and unintelligible image. At the same time, the subscriber is billed for the program.

As originally outlined by Zenith, the dollars thus obtained would be split among Zenith, the producer of the film and the Telephone Company.

Leased Special Wires

Although the Bell Telephone System is cooperating with Zenith in the test, it is learned that the phone company has its reservations over future collaboration with Zenith. For the Chicago test, the Bell System leased special lines to Zenith which also set up its own switchboard to handle subscriber calls. Zenith claims that Phonevision does not interfere with use of the phone even if the regular wires are used.

It is also understood that the telephone company is quite unwilling to take over the billing function for Phonevision, and that it has so informed Zenith.

Another pay-as-you-see system, developed by Skiatron Corporation of New York, is currently being tested. Called Subscriber-Vision, it would scramble the signal at the transmitter and unscramble it again at the television set with the aid of thin plastic cards.

Tariff Code Discussed

WASHINGTON: Representatives of the 29 governments participating in the tariff-cutting session at Torquay, England, have recommended adoption of a code to eliminate uncertainties and hardships arising from the operation of the present import and export controls which currently are in effect in most parts of the world.

This was announced this week by the Commerce Department's Office of International Trade. Practically all the major countries are represented at Torquay. The code follows a proposal of the U. S. delegation.

Among the standard practices recommended by the Torquay conferences for general adoption are these:

The grant of import licenses should imply that the necessary foreign exchange will be obtainable if applied for within a reasonable time. When both import licenses and exchange permits are required, the two should be coordinated.

Any new or intensified restriction should not apply to goods en route at the time the change was announced.

Action on applications for licenses or exchange permits should be reasonably quick, and customs officials should have discretion to grant reasonable relief for variations in the actual shipment from that authorized.

Academy Sets Dates of Annual Balloting

The voting timetable for the Academy of Motion Picture Arts and Sciences' 23rd annual awards for the calendar year of 1950, was announced in Hollywood this week, with the following dates looming important as preliminaries to the Awards presentation to be held at the Pantages Theatre, Hollywood, on Thursday, March 22.

Nomination ballots will be mailed on January 18, with the nomination polls closing on January 27. The Awards nominations will be publicly announced on February 13, and the screening of nominated pictures will be held from February 18, through Sunday, March 11, at the Academy Award Theatre in Hollywood.

Final Awards ballots will be mailed February 27, with the polls closing on March 13.

Altec Lansing Opens California Plant

The Altec Lansing Corp. this week announced the recent opening of a new plant in Beverly Hills. The plant will be devoted to the assembly and testing of loudspeakers and amplifiers and to the complete fabrication of microphones. New testing facilities include several floating "dead" rooms, a plane-wave tube and other testing apparatus. The original Los Angeles plant has been given over to the manufacture of transformers and the fabrication of chassis and other components.

THE ASTOUNDING STORY OF A PRISON LAW THAT PUT A GUN IN THE HANDS OF A CONVICT..



GOWER...wanted to
get out—alive or dead.



LANGLEY...had a badge
and a bad reputation.



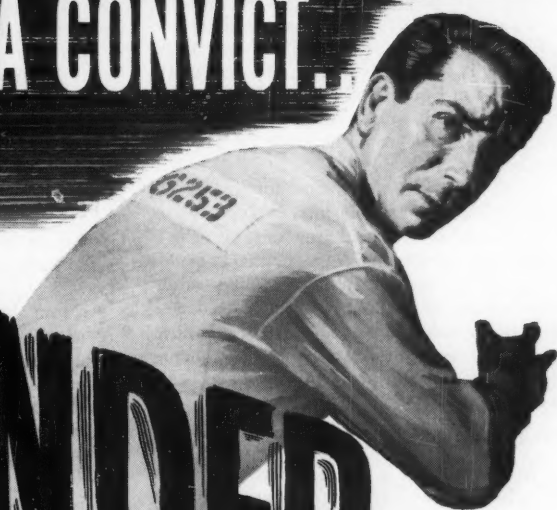
BRAGG...the lawyer
who broke the law.



FIVE-SHOT...wasn't
as crazy as he seemed.

*and gave
him a
Pardon if
he USED it!*

UNDER THE GUN



GALVIN...a big shot
up North—but just
another con, down
here.



RUTH talked and
sent the man who
loved her to a
living death!

starring

RICHARD CONTE • AUDREY TOTTER

with **JOHN McINTIRE • SAM JAFFE • SHEPPERD STRUDWICK**

Screenplay by GEORGE ZUCKERMAN • Directed by TED TETZLAFF • Produced by RALPH DIETRICH

A UNIVERSAL-INTERNATIONAL PICTURE



COMPO JAN. 11 MEET CRITICAL

To Weigh TOA Proposal For More Membership on Executive Board

All eyes of the motion picture industry will be on the Astor Hotel in New York January 11 and 12 where the executive board of the Council of Motion Picture Organizations will meet to discuss, among other things, the proposals made by Theatre Owners of America.

When the TOA demands for increased membership on the executive board were first voiced at the exhibitor organization's annual convention in Houston, the immediate reaction on the part of some other charter members—notably national Allied—was an emphatic negative. However, it now appears following talks among board members and others the problem may have been eased.

TOA Plan Modified

Most important of these discussions were those between a COMPO delegation headed by Ned E. Depinet, president, and a TOA committee with Ted Gamble as chairman. The talks between TOA and COMPO have resulted in the former's proposals being narrowed down for presentation to the executive board meeting. The TOA expanded-membership plan calls for the allocation, by any and every unit of their organization desiring it, of one delegate with voting rights to the COMPO board. This plan also provides for the extension of this delegation-by-unit proposal to all COMPO members.

Thus, if the scheme is approved by the board (and, presumably, it must be unanimously approved), TOA with its 22 affiliated units could have 22 votes on the board, Allied about 20, etc., etc. As far as Allied is concerned, it is understood the organization's executives will be convassed in order to prepare for a stand to be taken at the COMPO meeting. No official Allied action is likely until its directors meet during February in Washington.

Would Restrict Power

Mr. Gamble has pointed out, in outlining the TOA plan, that the organization "is made up of a number of representative state and regional units, having complete autonomy, covering every section of the country. In order to enlist the widest possible support of these organizations to membership in COMPO, the TOA committee recommends that each of these units be given the same voting rights and privileges as each present charter member of COMPO. It is assumed that all other members of COMPO would be given this same consideration on an equitable basis."

On the matter of restricting COMPO activities to public relations on a national

level, another TOA demand, Mr. Gamble had this to say: "It has been the understanding of TOA members that the principal objective for which COMPO was formed was to enlist on a national basis all of the members of the industry to improve its public relations. We would like an understanding that any departure from the purpose for which COMPO was formed would take place only with the unanimous consent of the board."

It is hardly likely that any further negotiations will take place between COMPO and TOA prior to the meeting since Mr. Gamble is out New York and is not expected back before the second week in January.

Also on the agenda of the COMPO meeting are plans for activities during the national emergency, and other COMPO projects, already approved, such as the star-makers contest, a film festival and a motion picture exposition.

The present national emergency, with the film industry anxious to present a united front in any extra-curricular activity having to do with the national defense effort, is another reason given for the optimism that peace will reign within COMPO in the months that lie ahead.

MPAA Wins Tax Points

WASHINGTON: The film industry came out as well as could be expected in the excess profits tax bill approved by the Senate last week. According to the Motion Picture Association of America, amendments dealing with blocked funds and divorcee companies were approved along the lines requested. It was expected that the measure would go to the White House by January 1.

Among the features of the bill are a two per cent point increase in the corporate surtax rate, applying to income over \$25,000 and effective for tax years starting on or after July 1, 1950; excess profit features of the bill fully retroactive to July 1, 1950; an effective tax rate on excess profits of 77 per cent; an over-all corporate tax ceiling of 62 per cent; two basic alternate methods of computing the excess profits tax credit—one based on 85 per cent of the average earnings of the best three of the four years 1946-1949, inclusive, or on the basis of a percentage of invested capital.

Also contained in the bill is a compromise on borrowed capital under which 75 per cent of borrowed capital would be treated the same as equity capital and 25 per cent of interest payment could be deducted from income.

Cooperation Plans Backed By Council

HOLLYWOOD: The Motion Picture Industry Council's constituent organizations have formally approved MPIC's blueprint for industry cooperation with the United States Government on the production of informational and training films, it was announced last week.

It was reported at the meeting that actual implementation of the plan is under way, with a bid by the State Department's film section for three writers and a director to work for three months in the office of High Commissioner to Germany, John J. McCloy.

Writers Sheridan Gibney, Walter Reisch, Gina Kaus and director Gunther von Frisch have volunteered to work on films to be produced for exhibition in Germany.

Final approval of the MPIC blueprint followed earlier completion of minor modifications recommended at the recent Council of Motion Picture Organizations conference at Washington. The White House and Government agencies have received copies of the completed plans.

Three Atlanta Houses To Wilby for Operation

The Fox, Paramount and Roxy theatres in Atlanta, the city's leading showcases, have been turned over by Georgia Theatres Co., of which William K. Jenkins is president, to R. B. Wilby for operation. Both showmen are affiliated with United Paramount Theatres.

The change reportedly was made under provisions of United Paramount's theatre divestiture agreement with the government, evolving from the Paramount Pictures consent decree and divorce. It is reported locally that no financial consideration was involved in the change permitting Georgia Theatres to retain other smaller houses here and elsewhere in the state and to add several. Wilby plans to remodel the three houses, consistent with National Production Authority restrictions.

Noble Arnold, veteran Wilby-Kincey associate of Durham, N. C., will take over supervision of the three houses there on January 1.

Universal Consolidates Foreign Art Units

Universal-International has announced the consolidation of its sales promotion and foreign advertising art departments in the eastern advertising art department. Harold Gutman will be the director of the new unit which, from now on, will handle all art work emanating from the New York office. Mr. Gutman got his start in the industry with Twentieth Century-Fox. He joined Universal in 1938. Mr. Gutman has been handling eastern advertising art since 1940.

Salesmen to Ask Raises In Salary

Maintaining that film salesmen's salaries "have lagged considerably behind all other groups," David Beznor, general counsel of the Colosseum of Motion Picture Salesmen of America, has sent telegrams to the distributors' general sales managers asking for a discussion of the situation, it was learned in Milwaukee this week.

The telegrams represent the Colosseum's opening move for increases following the union's annual convention early this month. Determination to secure cost-of-living pay hikes was expressed at the convention.

"Employers across the country are granting salary increases notwithstanding contract salary rates, due to continued substantial increases in the cost of living," Mr. Beznor declared in his telegrams. "Your salesmen are receiving far less take-home pay than unskilled workers."

Radio and TV Used Heavily for "Mudlark"

The opening of 20th Century-Fox's "The Mudlark" in Miami and New York over the weekend climaxed the largest radio and TV publicity campaign in the company's history.

Included among the top-rated shows which gave "The Mudlark" strong plugs are the Lux Radio Theatre (WCBS), the Perry Como Show (WNBC), Welcome Travelers (WNBC), Nancy Craig Show (ABC), Barbara Welles (WOR), Peter Lind Hayes and Mary Healy (NBC-TV), Broadway Open House (NBC-TV), We, The People (WNBC), Eloise McElhone Show (Dumont), Bill Leonard (WCBS), Small Fry (Dumont), The Magic Cottage (Dumont), Freddie Robbins (WJZ-TV), Norman Brokenshire (WJZ), and Margaret Arlen (WCBS).

Shows on which Irene Dunne was interviewed concerning her role in "The Mudlark" included Wayne Howell (WNBC), the Second Mrs. Burton (WCBS) and Tex and Jinx (WNBC).

CBS Demonstrates New Color TV Receiver

The Columbia Broadcasting System this week unveiled a new color television receiver in New York where it has been holding daily color television demonstrations for the past six weeks. The color pictures were shown on a 17-inch rectangular tube in a console 34 inches high and 27 inches wide. No magnifying lens was employed. Dr. Peter C. Goldmark, CBS vice-president in charge of engineering research and development, said, "it had been generally thought that 12½ inches was the limit for color pictures using other than a tri-color tube. This demonstration shows the criticism groundless."

People in The News

FRANCIS M. WINIKUS has resigned as advertising manager of United Artists, effective December 29, it was announced this week by FRANK L. MCNAMEE, president. His successor will be named in the near future.

PAUL STEHMAN, owner of the Lyric theatre, Winchester, Ill., has been elected secretary-treasurer of Mid-Central Allied Independent Theatre Owners, Inc., to fill the unexpired term of HUGH M. GRAHAM, resigned.

MONROE GOLDWATER, former Keith-Albee-Orpheum counsel, and BARNEY BALABAN, president of Paramount Pictures, were reelected president and vice-president, respectively, of the New York United Jewish Appeal for 1951.

STANTON GRIFFIS, chairman of Paramount Pictures' executive committee, on Wednesday was named as the new American Ambassador to Spain by President Truman. Mr. Griffis recently resigned as Ambassador to Argentina. Mr. Griffis' appointment still is subject to Senate confirmation.

MATTHEW POLON and ROBERT SHERMAN have been appointed to handle film buying and booking for the RKO circuit of theatres by SOL A. SCHWARTZ, president of RKO Theatres Corp. The appointments take effect immediately.

HERMAN M. LEVY, general counsel of Theatre Owners of America, has had his address on arbitration, delivered in September to the Kansas-Missouri Theatre As-

sociation meeting, reprinted in the current issue of *The Arbitration Journal*.

W. H. WORKMAN, manager of MGM's exchange in Minneapolis, this week celebrated his 25th anniversary in that position.

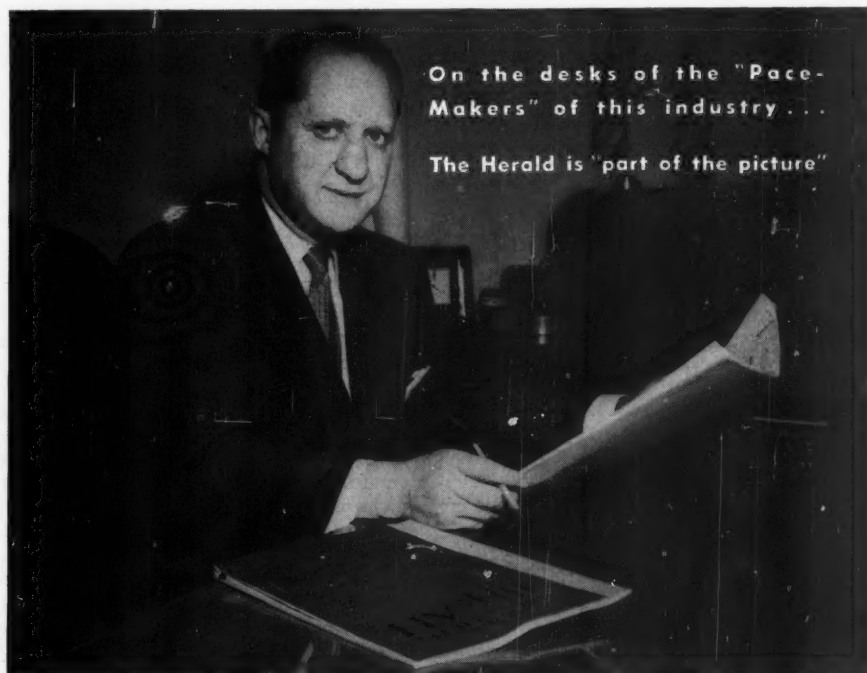
HENRY HENIGSON, business manager for MGM's "Quo Vadis," which was produced in Italy, was to arrive here this week on the *S.S. America* after six months abroad. He was to leave within a few days for Hollywood.

SPYROS P. SKOURAS, president of Twentieth Century-Fox, and EARL I. SPONABLE, technical director for the company, have returned from Switzerland.

GENE AUTRY, it is estimated, will travel more than 10,000 miles in his forthcoming personal appearance tour which starts January 13 in Topeka, Kansas.

P. A. WILLIAMS has been appointed theatrical sales manager for the March of Time, RICHARD DE ROCHEMONT, producer, announced this week. Mr. Williams will also continue to direct advertising and public relations for the company. He has been with the organization since 1937.

HARRY DAVENPORT, whose acting career spanned 78 years, has been honored by the Academy of Motion Picture Arts and Sciences. The Academy has placed a memorial exhibit in the theatre foyer. Mr. Davenport was actor and director for many pioneer firms.



Charles A. Smakwitz, Warner Theatres zone manager, Albany, N. Y.

On the desks of the "Pace-Makers" of this industry...

The Herald is "part of the picture"

Paramount Profit Seen \$6,000,000

The new Paramount Pictures Corp., which was established as a result of the divorce provisions of the anti-trust decree, will end its first year of operation December 31 with a net profit that may be between \$6,000,000 and \$7,000,000, it was indicated last week in a letter from Barney Balaban, president, to stockholders which has been made public.

Mr. Balaban's letter also notified shareholders that the company had arranged for a \$15,000,000 loan from the Prudential Insurance Company of America, and that arrangements had been made to purchase on the open market 500,000 shares of its own common stock at \$21.50 per share for retirement purposes.

The stock bid would be effective until January 19, and Mr. Balaban advised stockholders that if they were interested in selling their shares to the company for retirement, they should do so promptly. "This bid will be subject to withdrawal at any time and will, in any event, be withdrawn at the close of business January 19, 1951, or such earlier date when the company has acquired 500,000 shares," he said. Acquisition of the shares will cost \$10,750,000.

In giving details of the 15-year loan, Mr. Balaban said that the agreement provides for "amortization and an interest rate of 3½ per cent. Under certain conditions, all or any portion of this loan may be prepaid prior to December 1, 1951, without payment of any premium." Paramount is required to make \$150,000 payments at each quarter starting March 1, 1951. There are 2,615,000 Paramount common shares outstanding at present. Already retired are 614,000 shares in accordance with the company's retirement policy.

On the matter of earnings, Mr. Balaban said it was expected the fourth quarter ending December 31, 1950, "would be greater than any one of the prior three quarters. The first quarter's earnings were \$1,441,000, the second, \$1,385,000, and the third, \$1,745,000. This would indicate a total for the fiscal year of between \$6,000,000 and \$7,000,000. Mr. Balaban said that a dividend paid by the Allen B. DuMont Laboratories, a subsidiary, and release of certain blocked funds, would increase the third quarter earnings.

Glasser Starts Work on Independent Film

Producer Bernard Glasser has put his initial independent film, "The Gold Raiders," before the cameras in Hollywood with Edwards Bernds directing. Mr. Glasser has signed Sheila Ryan as top feminine player in this George O'Brien-Three Stooges co-starrer. Also cast are Lyle Talbot, Monte Blue, Clem Bevans and Fuzzy Knight, it was announced this week.

BOOKING CALENDAR

This week *Motion Picture Herald* offers exhibitors its 1951 booking calendar, printed in attractive black and orange colors. As in the past, the calendar highlights the coming year's exploitation dates as a handy guide for the showman. The calendar appears on the third cover page of this week's *Herald*.

9 at Metro Set to Shoot

Nine pictures are ready to go before the cameras at the MGM lot. The report was made by Dore Schary, vice-president in charge of production, in New York from the coast for conferences at the home office with Nicholas M. Schenck, president, and William F. Rodgers, vice-president in charge of sales.

The new pictures will begin the 1951 season. This week seven pictures were on stages and 20 others were in final phases of editing or printing.

The new pictures are "Strictly Dishonorable," starring Ezio Pinza and Janet Leigh; "The Law and Lady Lovely," starring Greer Garson and Michael Wilding; "The People Against O'Hara," starring Spencer Tracy; "Scaramouche," with Stewart Granger, Ava Gardner and Ricardo Montalban; "Texas Carnival," with Esther Williams, Red Skelton and Howard Keel; "The Bradley Mason Story," with Walter Pidgeon; "The Strip," with Mickey Rooney and Sally Forrest; "The Man on the Train," with Dick Powell, and "Man With a Cloak."

Three more pictures are being prepared for filming at MGM's Elstree Studios, England, "Ivanhoe," "Young Bess" and "The Romance of Henry Menafee."

RKO Divorcement May Be Slightly Delayed

Technical problems encountered in reorganizing the parent RKO into two separate companies—RKO Pictures Corp., and RKO Theatres Corp.—as required by the anti-trust consent decree, may make it necessary to defer somewhat the divorce deadline, stockholders were informed by letter this week.

The actual date for the start of operations of the new companies is January 2, but certain minor difficulties may make this impossible. The difficulties were not serious, company officials emphasized, and as of this moment, there was no intention of seeking a further delay from the Federal Court in New York City.

The new securities are scheduled to be issued on Tuesday. Howard Hughes, principal stockholder, has informed the court that he will ask it to appoint a trustee 10 days after the securities are issued in order to drop his theatre stocks.

Allied Unit Asks Fair Rental Plan

North Central Allied's board of directors has unanimously approved a "fair rental plan" and will ask executives of distribution companies to meet with an NCA committee in New York January 8 to discuss the plan it has been learned in Minneapolis, where the meeting was held.

NCA's action follows the request made by Allied States of Illinois, through its president, Jack Kirsch, to distributors to meet with a committee of that organization in Chicago, late in January, to confer on ways and means of "preserving and improving" business at Chicago box-offices.

The North Central Allied plan was conceived by a committee headed by Henry Greene, independent exhibitor, and although its nature was not publicly divulged, it was described as being intended to create a fair basis of rentals and "to prevent the closing of theatres," and offering relief for both exhibitors and distributors.

Presenting the plan for a January 8 meeting to distributors will be a special NCA committee headed by Mr. Greene and composed also of Stan Kane, executive secretary of the organization, and Ernie Peaslee and Ted Mann, first and second vice-presidents, respectively.

NCA's specially-called board meeting renewed interest in the industry-wide showmanship efforts and also named Martin Lebedoff to keep posted on the progress made by the plea of Mr. Kirsch for an industry effort to map some "fruitful measures . . . for the alleviation of our suffering business."

Thomas and Todd Form Production Company

Lowell Thomas and Michael Todd have formed a motion picture producing corporation to make films with a new illusion of dimensional sight and sound in color. "The new technique has been brought to the perfection necessary for public exhibition as a result of 11 years' research and experiments involving millions of dollars," a statement from Thomas-Todd Productions said this week.

Thomas-Todd Productions, Inc., which is headed by Lowell Thomas, Michael Todd and Frank M. Smith, will make a series of feature pictures and handle its own distribution and exhibition. The first release will be ready for a Broadway opening in September, 1951. Rights to make the pictures have been made possible through an arrangement concluded between Thomas-Todd Productions, Inc., Reeves Soundcraft Corp. and its subsidiary, Cineramo, Inc.

The process has been tested by Reeves Soundcraft at the Cinerama Laboratories on Long Island, and those who have seen it say that it may well revolutionize the entire entertainment industry.

The National Spotlight

ALBANY

The holding of Christmas parties and the distribution of Christmas bonuses highlighted the holiday celebration here. . . . William C. Smalley has announced that all Smalley theatre employees who have been with the circuit over a year, received two weeks' salary as a Christmas bonus. All employees who have been with the circuit less than one year received one week's salary. . . . The Rivoli, Schenectady, has been temporarily closed. It was operated for two years by the Eddy Brothers. . . . Fabian's Plaza, Schenectady, held a Christmas party on its stage for five nights, a quiz contest being conducted by Kris Martin and broadcast over WROW, Albany. Prizes were distributed, the top ones being a television set and a refrigerator. Lobby broadcasts were heard from Warners' Strand, Albany, and Warners' Troy, Troy, before the Schenectady engagement. Audiences in those two cities competed in a letter-writing contest on why they preferred movies over other forms of entertainment. . . . The Fabian theatres in Albany held a Chevrolet giveaway; the Schenectady group, a Kaiser-Frazer car. Fabian's Erie, Schenectady, will play "Mister Roberts" for four days, January 10-13.

ATLANTA

Trade in all theatres for the holidays was very good. . . . Pictures playing: Loew's Grand, "Watch the Birdie"; Rialto, "Harriet Craig"; Fox, "The West Point Story"; Paramount, "For Heaven's Sake"; Roxy, "Breakthrough"; Art, "Once Upon a Dream"; Rhodes, "Song of the South." . . . R. B. Wilby and Jimmy Harrison, Wilby-Kinney Theatres, were host to many of exchange men at a steak supper. . . . Bob Sigler sold his interest in the Royal theatre, Hattiesburg, Miss., and later purchased half interest in the Dome drive-in near that city. . . . The Rhodes theatre reported that their safe containing \$2,000 cash was stolen. . . . In for a visit were: J. H. Thompson, Martin and Thomson Theatres, Hawkinsville, Ga.; P. L. Taylor and A. L. Bishop, Bishop Theatres in Georgia; L. J. Duncan and Sidney Laid, West Point Amusement Co., West Point, Ga.; M. C. Moore, Riverside, Jacksonville, Fla.; C. F. Garmon, Flowery Branch theatre Jacksonville; John T. Radney, Abama, Alexander City, Ala.; Mel Brown, Montgomery drive-in, Savannah, Ga. . . . The Lanett theatre, Lanett, Ala., has at last been given the green light for Sunday films after some months of fighting. . . . The Carolina theatre owned by Walter Brown, Winnsboro, S. C., was destroyed by fire recently.

BALTIMORE

Another week with only five new pictures offered at first runs including: "Watch the Birdie," at Loew's Century; Stage to Tucson," at the Hippodrome with vaudeville;

"Mr. Music" at Keith's; "For Heaven's Sake," at the New theatre; "Dallas," at Warners' Stanley; "Timber Fury," with re-issued "Canadian Pacific," at the Times and Roslyn concurrently. Little held "Trio" for a sixth week. . . . Russell Hildebrand has been appointed general manager of the Rivoli and Embassy theatres, succeeding Miss Catherine Calvert who has resigned due to illness. The Embassy is now closed, and plans for the future have not been determined. . . . Henry Sauber and Harry Kahn closing the Pennington from January 9 to 12 to have a new heating plant installed. . . . M. R. Rappaport, Town manager, has been arranging a publicity campaign for "The Flying Missile" in cooperation with the Baltimore News-Post. . . . Baltimore Variety Club, Tent No. 19, was quick to help a family made destitute suddenly in Baltimore and food and toys were taken to the home of the mother and three children by Chief Barker Rodney Collier; Chief Barker elect William G. Myers and Irving Levy.

BOSTON

Managers are preparing for first run engagements starting after the holiday. The Copley theatre opened December 27 with an engagement of "Trio" while the Majestic is set to open January 11 with "Cyrano de Bergerac" on a two-a-day road show policy. The Exeter Street theatre has arranged a program of children's pictures for one week starting December 26. . . . Fred Parker has taken over the operation of the Easton. North Easton from Frank Deal. . . . Pine Island Park and the Pine Island drive-in in Manchester, N. H., has been sold to John Collins and Harry Prince of New Bedford, operators of the Lincoln Park in that city. The theatre had been leased for three years to Jim Sayers who also operates drive-ins in Somersworth and Gorham, N. H. . . . Affiliated Theatres Corp. is now doing the buying and booking for the Andrew Tegu circuit. . . . The Art theatre, New Bedford, operated for the past few years by Irving Conn, has been taken back by the owner, Henry Tobin, who will continue its art policy. . . . Funeral services were held for Charles Hodgeon, 73, president of the Princess Amusement Company, operators of four theatres. . . . Television sets in the Boston area jumped to a new high in November.

WHEN AND WHERE

January 16-17: Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania at the William Penn Hotel in Philadelphia.

January 29-31: Annual convention, Theatre Owners of Arkansas, Mississippi and Tennessee, at the Hotel Gayoso, Memphis.

BUFFALO

Jerome Baker displayed the 82 prize-winning pictures of the \$10,000 Newspaper National Snapshot Awards in the lobby of the RKO-Palace in Rochester and got some nice publicity in the newspapers. . . . Sam Geffen, National Screen, reports reservations coming in fast for Variety club's New Year's Eve and Going-Out Party Sunday night, December 31. . . . The industry was well represented at the Ad Club's annual Xmas party in Hotel Statler. . . . J. Fred Schoellkopf, one of the officials of Skyway Drive-In Theatres, Inc., has been elected a trustee of the Erie County Savings Bank. . . . New Century marquee, lobbies and upright sign on Main Street expected to be ready soon after first of year. . . . New Shea's Buffalo mammoth upright, 70 feet high, now blazing forth on the town's gay white way. . . . Business picked up with the arrival of the holidays.

CINCINNATI

A rarity in local booking is the fact that there is not a single holdover in the current bills. The Christmas fare consists of "Mrs. O'Malley and Mr. Malone" at the RKO Albee; "Never a Dull Moment," RKO Palace; "Pagan Love Song," RKO Grand; "Dante's Inferno" with "Message to Garcia," RKO Lyric; "Harvey," Keith's; "For Heaven's Sake," Capitol and "Saraband" at the suburban Guild "art" theatre. . . . George Devine, formerly booker at Universal-International here, has been promoted to salesman at the Indianapolis branch and has been succeeded by James Hogan. . . . Phil Chakeres, president of the theatre chain bearing his name in Springfield, Ohio, has returned from a stay of several weeks at his Florida home in Miami Beach. . . . The City of Fairmont, W. Va., has enriched its coffers by \$16,698 from collection of amusement taxes for the fiscal year which ended last June 30, according to official figures just released.

CHICAGO

"King Solomon's Mines," fourth week at the Grand, continued to be the best thing in the Loop. At Loop art houses "Trio" continues good at the Zeigfeld, and a revival of "Blue Angel" is big at the World Playhouse. Loop houses have booked new, strong product for Christmas and New Year's attractions and have increased advertising and promotion for the films. "Pagan Love Song" was plugged on local "man in the street" program; "Harvey" tied in with Ford-Hopkins drug stores which are featuring "Harvey Hi Ball sodas; and "Vendetta" is being advertised on sixty twenty-four sheet billboards throughout the city. . . . Emil Stern, ex-Essaness general manager, filed a \$500,000 civil suit against Essaness, claiming that he was wrongly induced to sell 250 shares of Essaness capital stock to the corpo-

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ration for less than its true value. . . . Valos circuit took over management of the Hinsdale theatre in Hinsdale, Ill.

CLEVELAND

The Cleveland Motion Picture Exhibitors Association is reportedly seeking a 25 per cent cut in the projectionists' scale in an effort to meet the threat of theatre shut-downs. . . . John Damm severs an 18-year association with the Seitz circuit as manager of the State theatre, to operate a drive-in theatre in Florida. . . . Frank Slavik of Wheeling, W. V. is new owner of the Palace theatre, Tiltonville. . . . George Wakely is remodeling the DeLu theatre, Gibsonburg, which he recently acquired from D. B. Flolett. . . . A. G. Constant is building a new theatre on the site of the American, East Liverpool, destroyed by fire last summer. . . . Robert Desberg, with Loew theatres in Belgium, and son of the late Fred Desberg, former owner of the present Loew houses in Cleveland, was here for a few days. . . . Warner Ohio houses will present midnight screen show this year to celebrate New Year's eve.

HARTFORD

Warners' "Highway 301" was held over for a second week at the Warner Regal. . . . New first runs included "For Heaven's Sake," at Loew's Poli; "Mr. Music," at the Allyn; "Edge of Doom," Warner Strand; and "Emergency Wedding," E. M. Loew's. . . . Sal Adorno, Sr., in the theatre business in Connecticut for the past 40 years, has assumed management of the three theatres in nearby Middletown, Conn., the Palace, Capitol and Middlesex, effective immediately. Mr. Adorno, who owns and operates the Palace Theatre, Middletown, said he and Salvatore Saraceno recently bought the Middlesex theatre property. . . . Ann Lamo, assistant manager, Webster theatre, Hartford, has been promoted to manager of that Shulman Theatres' house. . . . Paul Papa, chief of the service staff, has been appointed assistant manager, Warner Strand theatre, Hartford. . . . George Ramsdell has resigned as manager of E. M. Loew's Hartford drive-in theatre, Newington, Conn. . . . Hartford Visitors: James Cotoia, Art Theatre, Springfield, Mass.; Robert W. Gentner, Loew's Poli theatre which is located in Waterbury, Connecticut.

INDIANAPOLIS

The Indianapolis Variety Club entertained 1,000 underprivileged children at a Christmas party. . . . Christmas stockings for children of GIs in Korea were assured by a benefit show at Carl Niesse's Vogue. . . . Joe Cantor's Rivoli held its annual canned food show Friday. . . . Ernie Miller closed his Cinema and Coronet at 3:15 P.M. Sunday, to give employes of both Christmas at home. . . . Attendance drawn by Sonja Henie's Hollywood Ice Revue, which recently closed a 20-day run at the Coliseum, was 25 per cent under last year. . . . Russ Bleek, veteran film salesman, is back on the row after recovering from injuries suffered in a fall on ice. . . . Snow on the ground here since Thanksgiving finally melted this week. . . . "Two Weeks With Love" was best at Loew's. "Destination Moon" grossed fairly well at the Indiana as did "Born to be Bad" at the Circle.

Exhibitor readers of the Herald are invited to send in ideas for cartoons, either written out or in rough sketch, to appear in these pages. Ideas judged to be suitable will be drawn by a professional artist and the finished drawing, after its use in the Herald, will be sent to the exhibitor who submitted the idea. Address your ideas to: The Editor, Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

KANSAS CITY

For the Christmas week-end, the Paramount had "Mr. Music," the Midland, "Two Weeks With Love" and "A Kiss for Corliss." The Fox Midwest three-theatre first run group, Fairway, Tower and Uptown, held over "American Guerrilla in the Philippines," the Tower also showing "County Fair." . . . The Allied unit of the Kansas City exchange territory sponsored two regional meetings of exhibitors in Kansas—Stockton and Dodge City—and two in Missouri—Cameron and Webb City. Fred Harpst, general manager of Kansas-Missouri Allied, and William Blockburger, assistant, attended them. . . . The directors of the Kansas-Missouri Theatre Association, at a meeting December 20, named C. E. Cook as regional vice-president for T.O.A., there had not previously been a vice-president for the Kansas-Missouri area, one individual having represented both St. Louis and Kansas City territories. The next board meeting was set for January 24. Attending the last session were Dale Danielson, president; C. E. Cook, Lee Hayob, Elmer Bills, and Frank Weary.

LOS ANGELES

"Harvey" re-opened the long-shuttered Carthay Circle on Christmas Day, and "For Heaven's Sake," showed at the Los Angeles and Chinese group. Holiday crowds also promised a cordial welcome to "The Magnificent Yankee" at the 4 Star theatre, which billed the film with all the trimmings of a roadshow engagement and still kept prices at their regular level. Other new entries were "Once a Thief" at the Orpheum, Hawaii and Music Hall, "Dallas" at the three Warner houses and "Mystery Submarine" at the United Artists circuit, while holdovers went to "Let's Dance" at the two Paramounts and "Two Weeks with Love" at Loew's State and the Egyptian. "Cyrano de Bergerac" was assured a long run well into the new year, from all boxoffice indications. . . . The Orpheum was slated to swing back to stagelows on Christmas Day, with top drawing card Billy Eckstine heading the live fare. New imports were Somerset Maugham's "Trio" at the Beverly Canon and "Madeleine" at the Uclan. . . . Sid Pink left his job as film buyer in the Dietrich-Fieldstein office.

LOUISVILLE

Loew's was scheduled to bring in "Watch the Birdie" and "The Next Voice You Hear," while the Strand offered "Mad

Wednesday" and "Walt Disney Cartoon Festival." The Rialto played "The Jackpot" and "Blues Busters," and the Mary Anderson presented "The Milkman." The Scoop presented "Edge of Doom" in a first Louisville showing. The Brown took over "Born to Be Bad" and "The Woman on Pier 13" after a previous week's run at the Rialto. . . . Out of town exhibitors seen on the row recently included: Col. L. B. Fuqua, Kentucky theatre, Eddyville, Ky.; Phil Thompson, Strand, Edmonton, Ky.; A. N. Miles, Eminence, Eminence, Ky.; Don G. Steinkamp, French Lick Amusement Co., French Lick, Ind.; Willard L. Wildrick, New Washington theatre, New Washington, Ind.; Lewis Baker, Star, West Point, Ky.; E. L. Ornstein, Ornstein Theatres, Marengo, Ind., and L. M. Denton, Shepherd, Shepherds-ville, Ky. . . . Vance Schwartz, former manager of a downtown theatre here, has been re-elected chief barker of the Cincinnati Variety Club, Tent No. 3. . . . Kentucky Theatres will be numbered among those showing a promotional trailer for the March of Dimes program of the National Foundations for Infantile Paralysis.

MEMPHIS

The year's end finds Memhis first runs enjoying better than average attendance. Loew's State showed "Frenchie." Loew's Palace had "Watch the Birdie." Malco played "For Heaven's Sake." Warner opened "Buffalo Stampede" and "Hell Town." Strand was showing "Mr. Music." . . . Free movies, with Santa handing out candy and books, were staged at Rosemary and Luciann theatres by the owner, Augustine Cianciola, as his Christmas present to children in community. . . . Malco closed its drive-in, Jackson, Tenn., for winter. K. K. King of Commonwealth announced he had closed his Dixie drive-in at Searcy, Ark. . . . Grover Wray. Exhibitors Services, announced Skyway drive-in at Forest City has closed for the season. . . . Among visiting exhibitors were Mrs. J. R. Keller and Mrs. R. S. Bowden, Joiner; Roy Bolick, Kaiser; J. W. Parham, Marianna; H. G. Walden, Blemont; A. N. Rossi, Clarksdale; Aubrey Webb, Ripley; Louise Mask, Bolivar; Roy Dillard, Wardell; Paul Shaffer, Marked Tree; K. K. King, Searcy; and Walter Kirkham, Kansas City. . . . Alton Sims, Robb and Rowley, Inc., has closed Skyvue drive-in at Arkadelphia and Senses drive-in at Mag-nolia, both in Arkansas, for the winter.

MIAMI

Bands, spotlights, celebrities and all the other world premiere props were part of the gala opening of the 31st Wometco theatre, the Carib on December 22, with "Mud-lark" the premiering film. Radio, TV and on the spot m.c.'s gave out with the pertinent data. . . . Jessica Dragonette with Pat Henning as the added attraction sparked the return of vaudeville to the Olympia. "Eye Witness" was screen feature. . . . "Cyrano" at the Colony and "Trio" at the Flamingo made southern premieres for the Yule week. . . . Carl Jamroga at the Beach combined Christmas with anniversary celebrations for the theatres 10th birthday. . . . Films now on screens locally are: "Mud-lark," Carib, Miami, Miracle; "Woman on the Run," Town, Lincoln; "Two Weeks with Love" held over at the Variety; "Never a Dull Moment," Paramount, Beach;

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"Pagan Love Song," Florida, Sheridan; and midnight specials of "Kansas Raiders" at the Town and "Mr. Music" at the Paramount.

MILWAUKEE

Visiting here during the holidays was Charlton Heston. He's set to take the male lead in Cecil B. DeMille's "The Greatest Show on Earth." . . . The Fox-Wisconsin Amusement Corp., here held a six-day convention at their offices. . . . The downtown theatres were offering the following: At the Towne "Pagan Love Song"; "Mad Wednesday" at the Palace; and "For Heaven's Sake" at the Wisconsin. At the Riverside "Never a Dull Moment" with "California Passage" played.

NEW ORLEANS

Theatres being readied for an early January opening are the New Legion in Gulfport, Miss., and Ernest Delahaye's new theatre in Marigouin, La. . . . Exhibitors visiting were Ed Jenner, Meridian, Miss.; Mr. and Mrs. Hop Bruno, St. Joseph, La.; J. C. Langlois, New Roads, La.; E. W. Clinton, Monticello, Miss.; Ernest Drake, Ponchartroula, La.; Leo Mary, Tip Top, Carencro, La.; J. A. Parker, Marrero, La.; Charles Lamantia, Loit theatre, Lafayette, La.; G. R. Moody, Meridian, Miss.; and Walter Moore, Liberty, Walnut Grove, Miss. . . . The Ogden theatre in Baton Rouge, La., is scheduled to open on March 1. . . . John Richards, son of E. V. Richards has been appointed general manager of the Tudor and Globe, recently acquired by the Slidell Theatre Corp. . . . Charles Lamantia has severed his connection with National Screen Service to give his attention to operations of the Loit Theatre, Lafayette, La., which he recently purchased from Milton Guidry.

NEW YORK

Ten first run films—the biggest number in recent months—were scheduled to open this week in theatres on and around Broadway, to accommodate the holiday crowds. . . . These included: MGM's "Pagan Love Song" at the Capitol; the French-produced "Marian" at the Little Cine Met; Howard Hughes' "Vendetta" at the Globe; "Under Sunny Skies," a Russian musical, at the Stanley; Columbia's "Born Yesterday" at the Victoria; an Italian musical, "The Song of My Heart," at the Squire; Orson Welles' "Macbeth" at the Sixtieth street Trans-Lux; Eagle Lion Classics' "Prehistoric Woman" at the Palace; Universal's "The Milkman" at the Mayfair; and RKO's "Where Danger Lives" at the Criterion.

OKLAHOMA CITY

Santa Claus appeared in person at three of the Barton theatres. . . . In an effort to provide fine cultural films in Oklahoma City, the Frontier theatre showed "Rigoletto." . . . Cooper Foundation Theatres are offering Christmas Gift Books of theatre tickets at \$1, \$2.50 and \$5. There was a big stage attraction at all Cooper theatres: Criterion, Tower, Plaza, Capitol and Ritz. . . . The Jaycees at Little Rock, Ark., in co-operation with Joe Brown, manager of Malco theatres here, sponsored a canned goods show at the Rialto theatre.



"What size shoe was it?"

MOTION PICTURE HERALD

OMAHA

Jack Snyder, manager of the Hastings, Neb., drive-in, is now managing the Strand theatre there. . . . Most film salesmen are off the roads during the holidays. . . . Ralph Blank staged special children's shows at his Chief and Admiral theatres with proceeds going to *The World-Herald* Goodfellow fund for needy youngsters. . . . Tri-State city managers in this district met with manager William Miskell and James Redmond, circuit publicity chief, here. . . . Omaha Police were host to 2,000 School Safety Patrol members at the annual Christmas party at the Paramount theatre. . . . Vern Bleyl has closed the Snyder, Neb., theatre. . . . Ben J. Sallows, 62, former owner of both theatres at Alliance, Neb., died December 17 at his home after a two-month illness.

PHILADELPHIA

With the addition of the Midtown to the downtown districts' first-run scene, and with an influx of new major openings, the holiday week saw increased activity at the box-office. However, neighborhood business continues to take an opposite turn, resulting in many new closings. The Paramount chain has given up the Frankford in that section of the city. The Penn, in South Philadelphia, closed by Leonard Hettelson. Charles Stiefel returned the Empress also in South Philadelphia, to the property owner. John Fried, who leased the Adelphi temporarily, has turned that local neighborhood house back to its original owners, Mike and Cecil Felt. . . . Paul Klieman, manager of the Pearl, heading the special committee to raise the fund required to convert the Upsal into a recreation center in behalf of the Police Athletic League, which purchased the Germantown neighborhood houses for \$25,000 from Morris Wax. . . . Glen C. Lazar resigned as manager of the Senate, Harris-

burg, Pa., to rejoin the Schine chain theatres as area manager in Rochester, N. Y. . . . New stage draperies installed at the Mayfair here with general redecorating including a new stage setting completed at Cayuga. . . . D. S. Blosser comes in from Mechanicsburg, Pa., to manage the Hill, Camp Hill, Pa., succeeding Robert M. Johnson, who was called up by the Army. . . . Local Variety Club will stage its annual banquet on January 8 at the Bellevue-Stratford Hotel with Bennett E. Tousley named toastmaster by Chief Barker Ted Schlanger.

PITTSBURGH

When the Allied Motion Picture Theatre Owners of Western Pennsylvania get together for the annual meeting in the William Penn Hotel here January 16-17, Morris Finkel will not be a candidate for reelection as president. He has served three terms. . . . The Barry theatre which has reopened after being closed since early this year, will not return to the first run policy but will go back to its double bill of westerns and thrillers. Jack Simon is the new manager. . . . The Stanley, which played to standing room with the Ink Spots and a stage show, which did much to get its averages back on an even keel, brought in Arthur Godfrey's stage show and with "The Women on Pier 13" on the screen and again had the ropes up. . . . The downtown managers had hoped for capacity crowds for the Christmas holiday week but another heavy fall of snow and bitter cold weather cut deeply into attendances.

PORTLAND

Holdovers are again the rule, with "King Solomon's Mines," in for a third big week at Hamrick's Music Hall, Seattle; "Break-

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through" for a second at Orpheum; and "West Point Story" for fourth week at Blue Mouse in Seattle. "King Solomon Mines" held for a fourth and final week at Parker's United Artists. . . . Mary A. Pulver, pioneer theatre owner, Lewiston, Idaho, died of a heart attack. . . . Jack Matlack of J. J. Parker theatres, has been appointed Oregon area publicity chairman for Brotherhood Week. . . . Nine Portland theatres put on a Joy Makers' matinee, including the Mayfair, Irvington, St. Johns, Roseway, Moreland, 21st Avenue, Plaza Academy and Granada. . . . Mr. and Mrs. Ray Peacock, operators of Plaza Theatre, Waitsburg, Wash., have closed the house for a two-month vacation. . . . A Toy Matinee was held for youngsters at Capitol theatre, Midstate Amusement Corporation's ace house in Walla Walla, Wash.

SAN ANTONIO

Two first run foreign films opened: "Felipe de Jesus" bowed into the Alameda and "The Strange Case of Madeleine" played the Josephine. Other showings downtown included "Watch the Birdie," Aztec; "Pagan Love Song," Majestic, and "Three Secrets," Texas. . . . Norman Schwartz, Aztec manager, elected new commander of Adkins Lenoir Post No. 565, American Legion. . . . Julian Bowes is here exploiting the Southwestern premiere of "Harvey" at the Majestic December 30. . . . "The Jackie Robinson Story" went into five Statewide drive-ins. . . . Sam Berry, Dallas; F. Isilia, Azteca, Big Wells; Mike Garcia, Hut, Rio Grande City; H. R. Garza, Mexico, Rio Grande City; Mrs. E. Cuellar, Rex, Mission; Hiram Parks, Llanos, Lubbock; Gerard J. Ebeier, King drive-in, San Marcos, and Mayor Frank W. Zimmerman, Palace, Hays and Plaza theatres, San Marcos, were recent visitors.

SAN FRANCISCO

"For Heaven's Sake" at the Fox and "Vandetta" at the Golden Gate are post-Christmas-week shows in town. "Two Lost Worlds," at the Paramount, topped the box-office poll. . . . Holding are "Branded" at the Paramount, "Mr. Music" at the St. Francis, "Frenchie" at United Artists, "Pagan Love Song" at Loew's Warfield and "Harvey" at the Orpheum. . . . The latest report for San Francisco Bay area television set ownership hit 127,069 as of December 1. Dealers reported November sales of 12,383 sets, and expected heavy increase during Christmas shopping days. . . . Lester Blomberg, booker-buyer, Principal Theatres, was in town from Los Angeles. Robert Lippert came in from Los Angeles also to attend the preview showing at the Parkside of "The Steel Helmet." . . . Among out-of-town exhibitors seen on the row were Willard Wager of Antioch and Sam Enea of the Enea drive-in chain. . . . On January 10, the Vogue brings in "Trio" for the Northern California premiere for which workmen are busy readying the house with complete renovation.

SEATTLE

"King Solomon's Mines" completed its fifth week at the Music Hall. . . . The newly renovated Liberty theatre had a gala opening in Wenatchee. . . . Journeying to

The National Spotlight

Wenatchee for the occasion were executives of Evergreen, including Frank L. Newman, Sr., president; Bill Thedford, vice president; and Vic Gauntlett, advertising manager. . . . The redecoration of the Orpheum and Coliseum theatres has been completed. . . . One hundred fifty representatives of the film industry attended the annual convention and luncheon of the Independent Theatre Owners of Washington, Northern Idaho, and Alaska.

ST. LOUIS

About 12 theatres are not meeting safety requirements on projection booths, many have non-operating emergency exit doors and some have inflammable material stored in the building, it was reported at a Board of Aldermen meeting last week. The inspection report was prepared by the office of Building Commissioner A. H. Baum in urging that the Aldermen reject two bills to exempt existing theatres from fire safety provisions of the building code. The code provisions, twice postponed by the Board of Aldermen, are due to go into effect January 1. Fred A. Joseph, attorney for the Motion Picture Theatre Owners' Association of the St. Louis area, arguing for the bills exempting the theatres, said that Mr. Baum now has sufficient power under the charter to close any theatre regarded as unsafe. . . . Programs at the first-run theatres included: "Two Flags West" and "Where Danger Lives" at the Ambassador, on moveover from the Fox; "Dark City" and "Never a Dull Moment" at the Fox; "The Miniver Story" and "Mrs. O'Malley and Mr. Malone" at Loew's State; "Harvey" and "Mad Wednesday" at the Missouri.

TORONTO

Christmas week-end in Toronto had "Mr. Music" at the Imperial, "Harvey" at Loew's Uptown, "I'll Get By" at the Odeon Toronto, "The Fuller Brush Girl" at Shea's, "For Heaven's Sake" at the University and Nottown, "King Solomon's Mines" at Loew's, "Mad Wednesday" at the Victoria and Eglinton, and "Faust and the Devil" at the Towne Cinema. "Let's Dance" in its second showing is billed with "Walk Softly Stranger" at the Tivoli and Capitol, while for the second run of "Destination Moon," Odeon has added "Boy From Indiana" at their Danforth, Fairlawn and Humber. . . . Louis Applebaum, who from 1942 to 1946 was senior composer for the National Film Board, returns to serve as music consultant

to the reorganized NFB. . . . In an effort to avoid official restrictions, Ontario exhibitors have volunteered to reduce the use of electric power due to the shortage of Hydro. . . . Toronto theatre operators were given a choice between Christmas eve or the eve of Boxing Day to run a midnight show. . . . John Maxted, John Harris and Munroe Scott have joined the production staff of Crawley Films Limited, in Ottawa, it has been announced.

VANCOUVER

Famous Players Theatre Managers Association of British Columbia elected the following officers: president, Ivan Ackery; vice-president, Tommy Thompson; secretary, H. M. (Mac) Smee; and treasurer, Mel Stackhouse, all of Vancouver. . . . At recent elections Howard Fletcher, operator of the Kingcrest theatre in Vancouver, was elected reeve of West Vancouver. . . . All outdoor theatres in British Columbia and Alberni have now closed until spring. . . . A new theatre to cost \$90,000 will be built at Lacombe, Alberta, to replace the old time theatre there now operating. . . . Jim Thorpe is manager of the new Roxy, a 500-seater, recently opened at Wilkie, Saskatchewan. . . . The Star theatre, Vancouver, is back under the management of Buck Gear, and is playing Hollywood product in place of Chinese pictures. . . . The following films were playing: at the Plaza and Fraser, "Underworld" and "Gun Crazy"; "Born to Be Bad" at the Capitol; "Dark City," Orpheum; "The Reluctant Widow" at the Vogue; "Chain Gang" plus vaudeville at the Odeon-Hastings; and "The Toast of New Orleans" and "Trio" at the Dominion. . . . Bob Murphy, Paramount manager, and his staff won the Canadian section of the Golden Harvest of 1950 sales drive. Winnipeg finished in show position. Other cities also placed well.

WASHINGTON

New openings included: "Let's Dance" at the Warner; "Emergency Wedding" and "When You're Smiling" at the Metropolitan; "Mr. Music" at the Palace; "Watch the Birdie" at the Capitol; "Harvey" at RKO Keith's; "Prelude to Fame" at the Trans-Lux; and a program of Ballet films at the Plaza. Holdovers included: "Bitter Rice" for a seventh week at the Dupont; and "Trio" for a sixth week at the Playhouse. Carryover for the week was "Two Weeks with Love" at the Columbia. . . . John Marcon, manager of the Warner Metropolitan theatre, had a gigantic Christmas show, which included both films and a stage performance. Local orphans were guests of the management. . . . Orville Crouch is the new Eastern Division Manager of Loew's Theatres, replacing the late Carter Barron. . . . Variety Club had a party for 125 orphans in the Congressional Room of the Willard Hotel. Joseph Kronman, as is his yearly custom, handled the arrangements. . . . The Senator theatre had an all-comedy show with canned food as the admission price. The food went to make up 50 baskets for needy families in the 14th Precinct. . . . The Playhouse theatre had an exhibition of paintings and needlework pictures by John Craske. . . . The Plaza theatre had two private Christmas matinee parties for underprivileged children with hundreds attending.

The Hollywood Scene

Hollywood Now Ready To Meet Emergency

by WILLIAM R. WEAVER
Hollywood Editor

A Hollywood inured to the travail of readjustment to economic crisis may be expected to take in its stride whatever the state of emergency brings upon it. Self-discipline dictated by the decline in revenue that started in August of 1947 had rid the production business of its fat and furbelows by January last, and the line has been held through 1950.

Getting down to fighting trim was no breeze for people engaged in an innately expensive business, and the casualties were more numerous than has been told, but the survivors are a hardy lot. It figures that they're in better condition for whatever's to come than the people engaged in industries that have been riding the economic swell. Although nobody of executive eminence around here has chosen to go on public record in a ringing year's-end quote to this effect, the facts state plainly that Hollywood is in good shape.

Statistics tell some of the story. They show the product output to have been normal, numerically, despite some periodic fluctuations in production flow. In the 11 months ending November 30 the Production Code Administration issued certificates to 345 features, which compares to 339 for the corresponding period in 1949. (It issued certificates in the same period to 46 made

abroad, by American producers and others, which compares to 51 the year before). Figures inside and outside the parenthesis combine to show 391 features coming to market in the first 11 months of 1950, comparing with 390 in 1949, with Hollywood accounting for six more of the total this year.

It is general knowledge, of course, that the output of the major studios has increased, while many independents releasing through other than major distributors have curtailed their activities or discontinued altogether. Whether that trend be regarded as good or bad, is not indicated.

Known statistics bearing upon labor costs, the least elastic factor in the budget picture, also present a wholesome picture. Although the AFL Film Council, representing the craft unions and some others, has been seeking a cost-of-living increase in advance of the contractually stipulated date for wage discussions in August of 1951, there is no remote prospect of any such tension as resulted in the studio strikes of 1945 and 1946.

The DIR report for October shows weekly earnings of the studio craftsmen averaged \$104.29 for a 42.5-hour week. (The DIR figure for "masonry, stonework, tile setting and plastering," outside the motion picture industry, show average weekly earnings of \$108.12 for a 37.1-hour week). Not all studio craftsmen are paid alike, of course, the scales varying by work classifications, but the DIR averages are official. Irregular-

ity and over-all shrinkage of employment is considered the major concern of guilds and unions, and the irregularity is inherent in the nature of the production process.

But no statistics describe the morale with which Hollywood meets the emergency so well, perhaps, as the calm with which it has conducted itself since the declaration. Save for the Motion Picture Industry Council, which formally announced official approval of a government-cooperation blueprint prepared well in advance for the present need, there have been no shouts of dismay, no formal meetings on ways and means, no shrieks for help. A town trained down to fighting trim is taking this new challenge in stride.

Start Five Pictures

Five pictures were started during the week.

Lamar Trotti started "Will You Love Me in December" for 20th-Fox, with Harmon Jones directing Monty Woolley, Joan Bennett, Jean Peters and David Wayne.

"The Frogmen," 20th-Fox, was launched by Sol C. Siegel, with Lloyd Bacon directing Richard Widmark, Dana Andrews and Gary Merrill.

"When Worlds Collide," a George Pal production in Technicolor for Paramount, has Richard Derr, Peter Hanson and Larry Keating in a cast directed by Rudolph Mate.

Mid-Century Productions, independent, rolled "The Man from Planet X," with Aubrey Wisberg and J. Pollexfen producing, Edgar Ulmer directing, and with Robert Clark and Margaret Field in the leads.

The Protestant Film Commission started "A Wonderful Life," with Arthur Shields and Andrew Toombes. Paul F. Heard is producer, William Beaudine director.

THIS WEEK IN PRODUCTION:

STARTED (5)

INDEPENDENT

The Man from Planet X (Mid-Century Prod.)

A Wonderful Life (Protestant Film Commission)

PARAMOUNT

When Worlds Collide (Technicolor)

20TH CENTURY-FOX

Will You Love Me in December?
The Frogmen

FINISHED (12)

COLUMBIA

No Help from Heaven

EAGLE LION

When I Grow Up (Horizon Pic.)

INDEPENDENT

Life of St. Paul (Cathedral Films)
The Bridge

The Invisible Worm (Breakstone-Stahl Prod.)

LIPPERT

Fingerprints Don't Lie

MGM

Kind Lady

PARAMOUNT

Fort Savage (formerly Devil's Canyon)

20TH CENTURY-FOX

On the Riviera

UNIVERSAL-INT'L

Hollywood Story
Bonaventure

WARNER BROS.

Strangers on a Train

SHOOTING (23)

COLUMBIA

Sirocco

INDEPENDENT

He Ran All the Way (Roberts Prod.)

MGM

No Questions Asked
Love Is Better Than Ever

Show Boat
Rich, Young and Pretty

People in Love

MONOGRAM

The Lion Hunters (Bomba Series)

PARAMOUNT

That's My Boy (Hal Wallis Prod.)

Here Comes the Groom

Rendezvous

REPUBLIC

Fighting U. S. Coast Guard

RKO RADIO

Flying Leathernecks
The Thing (Winchester Pictures)
Two Tickets to Broadway

20TH CENTURY-FOX

The Guy Who Sank the Navy

Kangaroo (Australia)

U. S. S. Teakettle

Decision Before Dawn (formerly "Legion of the Damned")

No Highway (England)

UNIVERSAL-INT'L

Francis Goes to the Races
Cattle Drive
Little Egypt

OPPOSE FRENCH QUOTA CHANGE

by HENRY KAHN
in Paris

It is understood that the Paris offices of many U. S. companies are opposed to a change in the present import quota system and that considerable differences exist in their point of view and that of the home offices in New York.

It is felt that, should the U. S. send 50 or 100 more films a year to France, they could not be accommodated.

One prominent exhibitor here said the French liked their own films and would go to see them. He added that the public also liked certain American stars and the better-type American product. There is not enough demand, however, to fit in an additional 100 pictures, the majority of which could not be "class" pictures, he felt.

The office of the Motion Picture Association of America here maintains that it knows of no such disagreement between the Paris offices and Hollywood.

Interviewed in a paper here recently, Andre Guillaud, Secretary of State for Industry and Commerce, whose department is responsible for French film policy, said his department had not received any official American suggestions for the forthcoming U. S.-French talks.

He said that whatever concessions may be made to the Americans in the future, the French would ask for U. S. concessions in return. He expressed the hope French product would get a better break on American screens than before. Regarding the French aid program for the industry, the Secretary thought its weaknesses were compensated for by its success. He indicated that he was aware of the fact that the aid program was coming to an end in 1953 and observed that if it were to be continued such action could only be temporary.

The Finance Committee of the French National Assembly has voted in favor of suppressing all credits for the Centre National du Cinema. The Centre is the Government organization which watches over the French film industry and is responsible to a large extent for the Government's film policy. The Finance Committee suggests that the Centre should be financed from aid funds collected from the public and supposedly earmarked to help production.

During a debate on the film industry in the French National Assembly, the Secretary of State for Commerce and Industry asked the House not to accept the recommendation to suppress the 70,000,000 francs for the Centre. He said such an act would, in fact, represent a contradiction both of the letter and the spirit of the law which set up the Centre.

The Administrative Secretary of the

French Technicians' Union says his organization will continue to ban British technicians working on exteriors in France unless they are doubled by French technicians. One of his explanations is that French and British films compete in the Middle East and in South America, and that the British especially include French scenes to cash in on French prestige.

Admitting that the British film industry had its difficulties, the Secretary said that "there is nothing for the British to do but fight the Americans," alluding to the struggle being carried on by the union and other sections of the industry which would like to see a reduction in American imports.

The French Government has lifted its ban on German language films for Alsace and Lorraine. Following the war, the ban was imposed against continued Germanization of the two provinces. French elements there now are criticizing the showing of films in the original language with French subtitles, maintaining that the area is French and should be kept that way.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

With 118 pictures completed this year (as of December 5) and 12 more nearing completion, the trade regards it as a certainty that 1950 production will reach an all-time high of 130 pictures. This is assuming that the 12 mentioned will be ready before the new year.

The cost of the 118 completed also broke a record, running to \$6,115,000. But the trade is not enthusiastic over the number of features turned out. It is feared that these many films will be unable to become absorbed in the home market. It is pointed out that quite a few of the films made in 1949, and even some dating back to 1948, still await release.

There is little optimism, too, over export possibilities since most of the markets using Mexican films still have heavy backlogs for 1949 and 1948.

Manufacture of 16mm projectors is to be undertaken for the first time in this country by Proyectores de Mexico, S.A., under a special franchise granted by the Ministry of Finance. Since this is a new industry, it gets an exemption from Federal tax for five years.

Morality and quality must dominate all pictures, Mexican and foreign alike, which are shown in Mexico, it is stressed by J. Jesus Castillo Lopez, chief of the National Cinematographic Board. Mr. Lopez announced that the Mexican film "The Softie"

has been given a "C"—suitable for adults only—classification.

Mr. Lopez said the action was taken because of the increasing number of complaints received by his office from the public about "lack of the most elementary decorum and good taste" in films. In the case of "The Softie," the board ordered that the dialogue be made intelligible and English expressions be deleted or at least explained.

Mexico looks lost to English pictures. Information in trade and official circles is that although some British films are highly popular in Mexico—both in and out of town—the Mexican government is determined to enforce the ban it decreed last year against English pictures as retaliation for England keeping Mexican pictures off her screens.

At least two British films, "The Third Man" and "The Fallen Idol," have done excellent business here recently. It is said the Government relaxed the ban for these two productions to test the British reaction.

Since the British did not respond, however, the ban is being pressed.

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

After prolonged attempts on the part of Eddie Cohen, manager of Twentieth Century-Fox here, to get the Argentine Government to give the green light to "The Iron Curtain," the film now has finally opened here at two houses to terrific business.

Released simultaneously at the Ocean and Broadway theatres, the first week's gross was almost \$170,000. There was a slight scuffle during the first day, but since then everything has been quiet.

A series of conferences has taken place here lately to discuss the status of the Argentine industry and steps that could be taken to improve it.

Present were the Secretary of Information and Press, who controls the Bureau of Public Shows; the president of the Industrial Credit Bank, and the Secretary of Culture for the Municipality of Buenos Aires, and representatives of the industry.

The Central Bank has conducted a study of export conditions and has found that actual income does not reflect the importance taken on by Argentine films abroad.

The Industrial Bank has modified the system of granting credits to producers. Steps are taken to see that profits are put back into production and not invested in other projects. The Secretary of Information and Press currently is considering an outline of industry problems presented to him during the meeting.

Republic Films takes a loss on the exhibition of the Argentine film, "El Diabolo de las Vidaldas," which has been banned in toto. The ban was imposed because of the picture's lack of technical and artistic values. It is felt that audiences would be given a false impression of this country's history.

Rules Deal to Fix Theatre Is Violation

WASHINGTON: Agreeing unanimously that it is a violation of the anti-trust laws for two competing exhibitors to agree to fix the location of another theatre in the same area, the Circuit Court of Appeals last week threw out a \$100,000 damage suit brought by the Kass Realty Co., Inc., against the Stanley Co. of America and K-B Amusement Co.

Kass contended that Stanley and K-B, in forming a partnership in 1945 to own and operate the MacArthur theatre, had promised to designate jointly a site on which Kass would build a second theatre, or would pay \$100,000 damages. It said the partners had never agreed on the second site, and therefore it was entitled to damages.

The District Court previously threw out the case, declaring that the contract between K-B and Stanley and the one between K-B, Stanley and Kass were illegal as part of the conspiracy in restraint of trade found in the Paramount case.

The case attracted wide interest in the industry as involving the legality of all major-independent partnership contracts, but the scope of the case was narrowed when K-B and Stanley worked out a settlement of their part of the dispute. The Kass claim remained and was appealed to the Circuit Court. Last week's decision confined the case to the issue of the Kass contract.

The court said it was plain that the designation of the second site had to be a joint one, and that the agreement therefore was "in effect a contract that the new theatre will be so located that it will not compete with any other theatre in which either Stanley or K-B is interested. Kass cannot be heard to complain of the failure of Stanley and K-B to carry out an agreement to suppress competition and extend monopoly in violation of the Sherman Act."

134 Trust Suits Facing Two New RKO Companies

The two companies arising out of the anti-trust litigation—RKO Pictures Corp., and RKO Theatres Corp.—will face a combined total of 134 suits pending in the courts, it has been revealed in reorganization papers filed by the parent company. The new picture company will face 109 suits, mostly of an injunctive nature, which have been filed against distribution companies; and the theatre circuit will face 25 suits, including the \$15,000,000 damage action filed by Eagle Lion Classics against RKO and Loew's.

Named Branch Head

Paul Shallcross, formerly a salesman for 20th Century-Fox, has been appointed Realart branch manager in New Orleans, it has been announced by Ernest V. Landaiche, Realart franchise holder.



A COMMERCIAL promoting the sale of candy at theatre candy stands and vending machines was recently viewed on the "Mr. I. Magination" weekly television program, sponsored by Lamont, Corliss & Co. Excerpts from the commercial include: "Yep, movies are better than ever, and so are the theatres, too. Why, nowadays, every theatre has either a wonderfully big candy stand or candy machine in the lobby with all the best. . . . So, the next time you go to the movies, stop at the candy counter . . ."

A CONTINUED rise in the cost of cocoa, peanuts and eggs is the chief reason for the steadily increasing production costs of the candy manufacturer, reports *Candy Industry*. Sugar, milk and corn products, on the other hand, have remained fairly constant, with minimum rises indicated.

CBS Requires Staff to Sign Loyalty Oaths

The Columbia Broadcasting System last week asked 2,500 regular employees, including radio and television performers, to sign the same type of loyalty statements required of applicants for civil service jobs in the Federal Government. At the same time, the network announced institution of its own security measures to prevent sabotage of equipment.

\$100,000 Theatre Opens

Arthur and Herbert Sherman, owners of the Belvidere theatre in Charlotte, N. C., reported the theatre's opening December 23. The cost of construction was \$100,000.

A WARNING

A report and a warning to fellow exhibitors concerning unsatisfactory business relations with an organization at Chattanooga, Tenn., that calls itself "Hollywood Kiddie Revue" are contained in a letter received by *Motion Picture Herald* from O. E. Roberts, manager of the Mars theatre in Mars Hill, N. C. Mr. Roberts said the "Kiddie Revue" had offered his house a proposition under which a photographer would make free pictures of children brought to him and the theatre would be provided with a film of these pictures, to be shown on the screen. The Mars accepted the deal and the photographer arrived, obtaining a number of orders from parents. Those who paid in advance never received their pictures, Mr. Roberts said, but those who had the pictures sent C.O.D. received them. The Mars also never received the promised print.

Court Backs FCC on CBS Color TV

CHICAGO: A special three-judge Federal court here last week upheld the Federal Communications Commission in its authorization of the CBS "mechanical" color television system, but at the same time extended to April 1, 1951, the temporary restraining order which bars commercial use of the CBS color.

Both sides in the color dispute—CBS and the Radio Corporation of America—claimed an implied victory.

Frank Stanton, CBS president, said the decision completely upheld the CBS system as "the best and most practical means of bringing color television to the public."

RCA announced that it intended to appeal the court decision to the Supreme Court and once again pointed out that the CBS system was incompatible and therefore "unready." It said the court's decision "indicated its awareness of the great public interest at stake."

In Washington, Wayne Coy, FCC chairman, commented that the decision clearly settled the question of whether the Commission had exceeded its authority and had acted capriciously in approving CBS color.

The Chicago decision was handed down by Judges J. Earl Major and Philip L. Sullivan, with Judge Walter Labuy dissenting.

The CBS color system is "incompatible," meaning that it requires an adapter for the reception of its colorcasts in black-and-white, and a converter for reception in color. The combined cost of the added gadgets comes to about \$100 and not every set can be equipped with a converter which consists of a color wheel.

RCA recently demonstrated its all-electronic, compatible system in Washington with good results.

"Storm Warning" to Open as Benefit

The world premiere in Miami Beach of "Storm Warning" has been set for January 17, Mort Blumenstock, Warner Brothers advertising and publicity chief, announced last week. All proceeds will go to the Variety Children's Hospital of Greater Miami, with the entire membership of the local Variety Club cooperating in ticket sale and premiere activities. Personal appearances by Doris Day and Steve Cochran will highlight the opening.

Plan Communion Breakfast

A communion breakfast for Catholic members of the motion picture industry in the New York area is planned for January 21. The breakfast, with prominent clerical and lay speakers on the program, will be held in the grand ballroom of the Hotel Waldorf Astoria following a Pontifical Mass at St. Patrick's Cathedral at 9 A.M., it was announced this week.

Showmen of New York in Gross Drive

Leading exhibitors in the New York area are speeding the implementation of plans to bring relief to the ailing box office in the metropolitan district. The action of the New York exhibitors, in naming a five-man committee to work on business promotion, follows similar activity by exhibitor groups in other parts of the country who have decided to try and solve the problems by a direct campaign at the local level.

Appointed to the five-man committee in New York are Max A. Cohen, S. H. Fabian, Edward N. Rugoff, Fred J. Schwartz and Joseph R. Vogel. This committee has been authorized to name other committees that will be required to carry out the various activities of the campaign.

As a result of a number of meetings in recent weeks, a great number of suggestions have been made from which the committee will have to pick out the most practicable. Those ideas which will be put into practice will then depend on the various sub-committees for action.

It is understood that both leading exhibitor organizations in the New York area—the Metropolitan Motion Picture Theatres Association and the Independent Theatre Owners Association—are giving full support to the project. Last week a number of important theatre owners attending a meeting called by Mr. Schwartz at the Hotel Astor. It is understood those present at the meeting attended as individuals rather than as representatives of their companies.

One of the first projects is understood to be a cooperative advertising campaign in the New York dailies along institutional lines. The question of meeting the costs of the entire campaign is still to be worked out.

Paramount Schedules January "Raid" Release

Paramount Pictures will employ maximum saturation booking through a five-state area, coordinated with a progressive premiere in the same area, in launching "The Great Missouri Raid," starting January 16 in St. Louis. A troupe of 12 film stars will present premiere show routines in conjunction with the film openings in St. Louis, Kansas City, Wichita, Kan., Springfield, Mo., and St. Joseph, Mo. Simultaneously, Duke Clark, Paramount division manager, will utilize 250 prints to launch 350 integrated bookings blanketing the area comprising the picture's story locale.

Variety Club Gives \$1,000

The Variety Club of Washington last week presented a check for \$1,000 to Mrs. Andrew Older, widow of a former Washington correspondent for industry publications. Morton Gerber, chief baker, made the presentation.

IN NEWSREELS

MOVIE TONE NEWS, No. 103—UN forces rally for new stand in Korea. General Eisenhower to head Western Europe defense. Defense mobilizer rallies nation. Americans win Nobel prizes. New York Mayor hails film on Marines. Tokyo police quell Communist riot. Sports.

MOVIE TONE NEWS, No. 104—Newsreel review of 1950: War in Korea. Headline events. Religion. Disasters, American beauties.

NEWS OF THE DAY, No. 233—Eisenhower again commands Freedom's armies. Mobilization chief appeals to nation. Nobel prizes for Americans. Sea queen welcomed. Weathermen dig in. Debutante cotillion. Sports.

NEWS OF THE DAY, No. 234—1950 Sports review.

PARAMOUNT NEWS, No. 36—Sea-going "Good Neighbor." Reds provoke Tokyo labor riot. Fashions. Brussels conference. Bob Hope.

PARAMOUNT NEWS, No. 37—1950 Cavalcade of Sports.

TELENEWS DIGEST, No. 51-B—Eisenhower recalled. Charles E. Wilson. Red China delegates fly home. Nobel prize for Bunche. Italy: Nature runs wild. Germany: Busy days for Santa. Christmas, 1950 (GP's).

TELENEWS DIGEST, No. 52-A—When the A-bomb hit. Death camp weapon. Trial of Ilse Koch. 200,000 DP's arrive in U. S. Holland admits aged DP's. Fritz, the wild boar. Sports.

UNIVERSAL NEWS, No. 415—War or Peace, 1950—Fateful year. Worldwide Communism. Korea invaded. Atom bomb.

UNIVERSAL NEWS, No. 416—Big year in sports.

WARNER PATHE NEWS, No. 38—Eisenhower to command Western European army. Wu flies home. Atlantic Pact nations meet in Brussels. Bunche and Faulkner receive Nobel prizes. Italians flee Mt. Etna eruption. Patricia Neal joins Legion's "Tide of Toys." Wilson calls for unity. Sports. Short Truman's press secretary.

WARNER PATHE NEWS, No. 39—Year of decision, 1950.

Matthew Fox Resigns As Universal Director

Universal Pictures this week announced the resignation of Matthew Fox as a member of the company's board of directors and as chairman of the board of United World Films, Inc., subsidiary of Universal, effective January 1. Mr. Fox resigned because of the pressure of personal interests. N. J. Blumberg, president, expressed the company's appreciation for Mr. Fox's contributions during his years of service. Entering the company as a vice-president, Mr. Fox was instrumental in the formation of United World Films.

FWC Employees Receive \$176,000 From Skouras

Bonuses and group insurance dividends totaling \$176,000 were distributed to Fox West Coast employees by Charles P. Skouras at the organization's annual meeting in Hollywood last week. Mr. Skouras, president of National Theatres, reported that an additional \$126,500 had been paid through the group insurance plan to the wives and families of 11 employees who had died during the year.

SWG Sends Questionnaires

The Screen Writers Guild this week sent questionnaires eliciting data on background, languages and availability for remote assignments, to its entire membership. The purpose of the information is to amass reference data for the Government if writer services for training films or others are required during the emergency.

Ask Acheson Check Reds' 'Smith' Show

Eric Johnston, president of the Motion Picture Association of America, last week asked the State Department to investigate a report that the picture "Mr. Smith Goes to Washington" was playing in Moscow under the title "The Senator."

In a letter to Dean Acheson, Secretary of State, Mr. Johnston pointed out that Columbia Pictures, producers of the film, had not sold it to the Russians and that the Soviets also had not obtained it through the Motion Picture Export Association, which handled the picture for Russia and the Iron Curtain areas.

"As this Association has no representative in Moscow we are entirely dependent on the State Department to protect the legitimate interests of our Association and of Columbia Pictures Corporation," Mr. Johnston wrote.

Asking that the U. S. Embassy investigate the Associated Press report stating that "Mr. Smith" was being shown in Moscow, the MPA head declared:

"If the report is verified, we request the State Department to make the strongest representations to the Soviet Government to stop these unauthorized showings immediately. All prints and negatives should be turned over to the American Embassy in Moscow for return to the rightful owner—Columbia Pictures Corporation. We are also anxious to find out how the Soviet Union obtained this picture."

Five of Nine 20th-Fox Releases in Color

Five of the nine releases set by 20th Century-Fox for the first quarter of 1951 will be in color, it was announced this week by A. W. Smith, Jr., vice-president and general sales manager. Technicolor pictures scheduled are: "Halls of Montezuma," "Call Me Mister," "I'd Climb the Highest Mountain" and "Bird of Paradise." "Sword of Monte Cristo" will be filmed in Cinecolor.

"Operation Pacific" To Open at Sub Base

The United States Naval Submarine Base at New London, Conn., will be the scene of the world premiere of "Operation Pacific" January 9, it was announced by Warner Brothers this week. The premiere will include visits to various Base installations, a submarine trip, a dinner for the guests and a special evening party for Base personnel.

Paramount Signs Chevalier

Maurice Chevalier has been signed by Paramount to star in Billy Wilder's new musical, "A New Kind of Love," it was announced this week.

"What the Picture did for me"

Columbia

GOOD HUMOR MAN: Jack Carson, Lola Albright—Fairly good comedy, but a little too silly in parts. Played Thursday, Friday, Saturday, November 9, 10, 11.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

KILL THE UMPIRE: William Bendix, Una Merkel—pretty fair comedy that pleased. Played Thursday, Friday, Saturday, November 30, December 1, 2.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

LAST OF THE BUCCANEERS: Paul Henreid, Jack Oakie—Did about average on this. Good picture for its type. Sunday (continuous from 2 P.M.) average, Monday a little below. Played Sunday, Monday, December 3, 4.—Brad Messer, Burley Theatre, Burley, Idaho.

NEVADAN, THE: Randolph Scott, Dorothy Malone—Very good western. Can always depend on Randolph Scott for our country patrons. Played Thursday, Friday, Saturday, October 19, 20, 21.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

711 OCEAN DRIVE: Edmond O'Brien, Joanne Dru—Did record-breaking business on this one. Teaser ads two weeks in advance followed by small 1 col. x 2 inch ads one week before scattered through paper—and a large ad Saturday. Three radio spots Sunday kept the house loaded all day. Spot one-half hour before each feature started made it work out very smoothly. Can't miss on this one if handled right. Played Sunday, Monday, October 15, 16.—Brad Messer, Burley Theatre, Burley, Idaho.

TEXAN MEETS CALAMITY JANE, THE: James Ellison, Evelyn Ankers—About as corny a western as I have seen. Poor direction. Horsemen pursuing stagecoach are shooting straight ahead, when the stage is around the bend from them. Stage on dirt road—next shot it is on oiled road. Corny. But we did almost average business on it. Hate to ruin my Saturday business with this type of stuff. Played Saturday, December 2.—Brad Messer, Burley Theatre, Burley, Idaho.

TEXAS: Glenn Ford, William Holden, Claire Trevor—Now boys, here is an out-of-doors adventure that is solid. It was enjoyed by all. There is an old-time, bare-knuckle fight sequence in this picture the likes of which has never been on the screen before nor since. One of the funniest feature films I have ever played. Good! Played Wednesday, Thursday, November 22, 23.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Eagle Lion Classics

GREAT RUPERT, THE: Jimmy Durante, Terry Moore—A good family picture, but did below average business here. This could have been due to a cold wave at this time. Played Tuesday, Wednesday, Thursday, December 5, 6, 7.—L. Brazil, Jr., New Theatre, Bearden, Ark.

JACKIE ROBINSON STORY, THE: Jackie Robinson, Ruby Dee—A very fine picture—handled very well and excellent entertainment. Jackie Robinson as an actor puts some of the professionals (?) to shame. Played Thursday, Friday, Saturday, November 23, 24, 25.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

Lippert

DALTON GANG, THE: Don Barry, James Millican, Robert Lowery—You can't go wrong on this western for Friday and Saturday. Has a good cast, too. Played Friday, Saturday, December 15, 16.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MOTION PICTURE HERALD, DECEMBER 30, 1950

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Metro-Goldwyn-Mayer

BIG HANGOVER, THE: Van Johnson, Elizabeth Taylor—What a piece of cheese this was! Sure must be hard up for screen stories. Played Thursday, Friday, Saturday, November 16, 17, 18.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

MALAYA: Spencer Tracy, James Stewart—An incredulous story that, despite its faults, did fair business. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

SKIPPER SURPRISED HIS WIFE, THE: Robert Walker, Joan Leslie—Fair—that's all—a little comedy and laughs—good for a fill-in on a double bill. Business fair. Played Wednesday, Thursday, December 6, 7.—William Fried, Atom Theatre, Heyworth, Ill.

YELLOW CAB MAN, THE: Red Skelton, Gloria De Haven—Not one of Skelton's best, but a pretty fair comedy. Played Thursday, Friday, Saturday, November 2, 3, 4.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

Paramount

COPPER CANYON: Ray Milland, Hedy Lamarr—Pretty fair western in color, not as good as it was expected for the cast. Played Thursday, Friday, Saturday, November 30, December 1, 2.—Coombes and Hudson, Rio Theatre, Lloydminster, Saskatchewan, Canada.

FANCY PANTS: Bob Hope, Lucille Ball—Good comedy. Can't be compared to "Paleface," but did good business and pleased majority. Played Thursday, Friday, Saturday, September 28, 29, 30.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

FANCY PANTS: Bob Hope, Lucille Ball—Nice Technicolor, but Bob Hope to me is no good, as his comedy is forced and his jokes make me dry. Played late, so played it midweek. Business average on this one. Played Wednesday, Thursday, December 13, 14.—William Fried, Atom Theatre, Heyworth, Ill.

FURIES, THE: Barbara Stanwyck, Wendell Corey—Not the type of western for our customers. Played Thursday, Friday, Saturday, October 5, 6, 7.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

PAID IN FULL: Robert Cummins, Elizabeth Scott, Diana Lynn—Well produced with above par performance by the cast. This aroused the sentiments of our lady customers. In other words, their tears flowed like wine—and that's a good omen, brother exhibitors. Played Wednesday, Thursday, November 15, 16.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

RKO Radio

OUR VERY OWN: Ann Blyth, Farley Granger, Joan Evans—Surprisingly good matinee Wednesday on this, and average business both nights. Well cast and well received. I'm getting prouder every picture to be in the business. Product is better and better. Keep an eye on Joan Evans. She'll go places quickly. Played Tuesday, Wednesday, October 17, 18.—Brad Messer, Burley Theatre, Burley, Idaho.

Twentieth Century-Fox

BROKEN ARROW: James Stewart, Debra Paget—Very good picture and liked by all. I think Saturday is a better day for an "Injun" picture but Sunday is good, too. Played Sunday, Monday, December 10, 11.—William Fried, Atom Theatre, Heyworth, Ill.

THREE CAME HOME: Claudette Colbert, Patricia Knowles—This picture surprised me no end. Stand-out business both nights. Women's Jap prison camp story—very moving. Should have a handkerchief concession with it. No extra advertising put out on it either. Played Thursday, Friday, October 19, 20.—Brad Messer, Burley Theatre, Burley, Idaho.

United Artists

GREAT DAN PATCH, THE: Dennis O'Keefe, Gail Russell—Very good horse picture which pleased our country patrons. Played Thursday, Friday, Saturday, September 28, 29, 30.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

JIGSAW: Franchot Tone, Jean Wallace—A jigsaw is right—very vague and one of the poorest excuses of acting we've ever seen. The blonde, Jean Wallace, should go back to high school drama class—and she should never graduate. Played Monday, Tuesday, December 11, 12.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

QUICKSAND: Mickey Rooney, Jeanne Cagney—I wasn't expecting much here and my expectations were fulfilled. I doubled this with "Behind Green Lights" and had just a fair program. Don't give top price for this 79 minutes' picture. Buy it right and double it. Played Sunday, Monday, November 19, 20.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Universal

WINCHESTER '73: James Stewart, Shelley Winters—A good western, but not for Sunday. Better on a Saturday. I can't see why Universal asked percentage on this one—it's just another good western. Played Sunday, Monday, December 3, 4.—William Fried, Atom Theatre, Heyworth, Ill.

United Artists

QUICKSAND: Mickey Rooney, Jeanne Cagney—Picture is O.K., but about ten minutes short. Played Saturday (preview), Sunday, Monday, December 9, 10, 11.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Warner Bros.

COLT 45: Randolph Scott, Ruth Roman—Another very good colored western with lots of action. Played Thursday, Friday, Saturday, October 26, 27, 28.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

HASTY HEART, THE: Ronald Reagan, Patricia Neal—A very fine show and certainly pleased our audience. A picture it was a pleasure to play. Played Monday, Tuesday, Wednesday, October 30, 31, November 1.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

(Continued on following page)

(Continued from preceding page)

RETURN OF THE FRONTIERSMAN: Gordon MacRae, Julie London—Pass this one up if you can. It is only a cheap Western filmed in Technicolor. When my western fans say this picture is no good, then it's no good. My customers are really critics when it comes to judging westerns. Played Friday, Saturday, December 8, 9.—William Fried, Atom Theatre, Heyworth, Ill.

STORY OF SEABISCUIT, THE: Shirley Temple, Lon McCallister—Regardless of Shirley Temple's "Irish" accent, this picture pleased and did good business. Played Thursday, Friday, Saturday, November 2, 3, 4.—Coombes and Hudson, Rio Theatre, Lloydminster, Sask., Canada.

TEA FOR TWO: Doris Day, Gordon MacRae—A good musical which did a bit better than the musicals generally do in this locality. Fuzzy print on this didn't help any. Played Tuesday, Wednesday, Thursday, December 5, 6, 7.—Brad Messer, Burley Theatre, Burley, Idaho.

WHITE HEAT: James Cagney, Virginia Mayo—Very good show and just the Cagney type. Too many gangster shows these days, but this is one of the best. Played Monday, Tuesday, Wednesday, October 23, 24, 25.—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

Shorts

Metro-Goldwyn-Mayer

HOUSE OF TOMORROW: Technicolor Cartoon—Excellent Cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Monogram

LAD AND A LAMP, A: Little Rascals—My customers—young and old—really go for this series. Give one a trial and listen to the audience reaction.—Robert H. Perkins, Lynn Theatre, Woodbine, Ky.

Circuit and Unions Sign Contract, End Deadlock

Signing of contracts in San Antonio, Texas, recently, ended a 21-month deadlock between the Zaragoza Amusement Co. and the local IATSE projectionist and stagehands unions. The circuit operates the Alameda, Nacional, Maya, Guadalupe and Zaragoza theatres in San Antonio. The contracts were signed by Gaetano Lucchese, president of Zaragoza, and Roy Cogdill and E. J. Biencourt, representing the unions.

American Legion Cites Motion Picture Industry

John R. Quinn, past national commander of the American Legion, in awarding a citation of merit to Y. Frank Freeman, board chairman of the Association of Motion Picture Producers, in Hollywood last week, declared that Legionnaires "in all parts of the nation are deeply impressed by the motion picture industry's friendship and are aware that the industry stands, with the Legion, as a tremendous force for the perpetuation of our rights and freedoms." Mr. Freeman assured the Legion of the industry's support.

Eight Seek Parole

Mrs. Albert Maltz and Mrs. John Howard Lawson, last week presented the Washington Parole Board a petition asking the board to reconsider its decision to deny parole to eight of the "Hollywood Ten" now serving sentences for contempt of Congress.

Portland Admissions Up

Theatres in Portland, Ore., advanced admission prices to 90 cents effective December 18, it was announced last week.

Short Product in First Run Houses

NEW YORK—Week of Dec. 25

ASTOR: Bow and Arrow.....Columbia
Feature: HarveyUniversal

CAPITOL: Heartthrobs of Yesterday.....Columbia
Casanova CatMGM
Feature: Pagan Love Song.....MGM

CRITERION: Features: Pinocchio.....RKO
Make Mine Music.....RKO

MAYFAIR: Screen Writer.....20th-Fox
Feature: Rio Grande.....Republic

PARAMOUNT: Mice Meeting You.....Paramount
Feature: Mr. Music.....Paramount

RIVOLI: Package of Rhythm.....RKO
Snow Fooling.....Paramount
Feature: The Mudlark.....20th-Fox

ROXY: Lucky Duck.....20th-Fox
Circus on the Campus.....20th-Fox
Screen Writer.....20th-Fox
Feature: For Heaven's Sake.....20th-Fox

STRAND: Rabbit of Seville.....Warner Bros.
Blaze Busters.....Warner Bros.
Feature: West Point Story.....Warner Bros.

CHICAGO—Week of Dec. 25

STATE LAKE: "Charlie McCarthy and Mortimer Snerd in Sweden".....Warners
Feature: Harvey.....Universal

UNITED ARTISTS: "Gerald McBoing-Boing".....Columbia
Features: He's A Cockeye Wonder.....Columbia
Frenchie.....Universal

Loew's Kiddie Shows To Entertain 193,500

Loew's Theatres in New York City and throughout the country will have special holiday kiddie shows over the Christmas and New Year week as part of its drive to increase juvenile attendance. Fifty-five special shows were scheduled in New York City neighborhood houses and 28 in first run houses. Most of the tickets were sold in advance. The final total of children entertained is expected to be 193,500. A Loew executive reported that juvenile attendance in a recent 10-week period showed a marked increase over the same period last year.

Public Museum Board Raises Film Rental

The public museum board in Milwaukee last week approved a tentative contract increasing rental charged the county for films. The contract would cover both the museum's original films and the films transferred there from the library. At the completion of transfer, the Milwaukee museum will have about 4,000 films. W. C. McKern, museum director, maintained the library was losing money on the old motion picture rentals.

"Miracle" Is Banned by New York License Head

New York License Commissioner Edward T. McCaffrey last week threatened suspension or revocation of the license of any New York theatre that played "The Miracle," an Italian short feature, which had been billed at the Paris theatre in combination with two French pictures under the over-all title, "Ways of Love."

Prior to asking Joseph Burstyn, distributor of "The Miracle," that the film be eliminated from future bookings, Mr. McCaffrey stopped the picture at the Paris with the explanation that he had found it "officially and personally blasphemous." The picture had been passed by the New York State Board of Censors. Both "The Miracle" and the two French offerings—"A Day in the Country"

and "Jofroi"—have been placed in the "C" or Condemned category by the National Legion of Decency.

Declaring he had received no complaints on "The Miracle" from any source, Mr. McCaffrey explained his action by saying: "I felt there were hundreds of thousands of citizens whose religious beliefs were assailed by the picture." "The Miracle" is the story of an idiot woman who is seduced by a stranger whom she believes to be a saint. Eventually she bears a child in an empty church in the mountains.

Complete List of TOA Brotherhood Chairmen

Gael Sullivan, national exhibitor co-chairman for Brotherhood Week, this week made public the names of TOA exhibitor co-chairmen in the various exchange areas.

Those named were: Saul J. Ullman, Albany; Oscar C. Lam, Atlanta; Theodore Fleisher, Boston; James Eshelman, Buffalo; H. D. Hearn, Charlotte, N. C.; John Balaban, Chicago; Jack R. Keegan, Cincinnati; Nes Auth, Cleveland; William O'Donnell, Dallas; Charles R. Gilmour, Denver; Myron Blank, Des Moines, Ia., and M. F. Gowthorpe, Detroit.

Ken Collins, Indianapolis; Dale Danielson, Kansas City; Gus Metzger, Los Angeles; M. A. Lightman, Jr., Memphis; L. F. Gran, Milwaukee; Harry French, Minneapolis; Albert M. Pickus, New Haven; N. L. Carter, New Orleans; Spyros Skouras, Jr., New York; Maury Miller, New Jersey, and Morris Lowenstein, Oklahoma City.

R. R. Livingston, Omaha; J. J. O'Leary, Philadelphia; M. A. Silver, Pittsburgh; Willard Gamble, Portland, Ore.; Paul Krueger, St. Louis; Sidney Cohen, Salt Lake City; Joseph Blumenthal, San Francisco; Frank L. Newman, Seattle, and A. Julian Brylawski, Washington, D. C.

Paramount Offers Crosby Trailer to Exhibitors

Paramount Pictures has completed and is offering free to exhibitors a special trailer commemorating Bing Crosby's 20th anniversary as a star, A. W. Schwalberg, president of Paramount Film Distributing Corp., announced this week. The 50-foot trailer is utilized in the campaign to promote "Mr. Music" and has been shipped to all Paramount branches.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Appreciation for Showmanship Gains in 1950

"MOVIES Are Better Than Ever"—and the fact is proven by the quality of product in the Broadway showcase theatres at this holiday season. Not in years have there been so many fine pictures in first-run and subsequent-run theatres, between Thanksgiving and the New Year. It indicates that the producer and distributor are doing their part to restore that lost audience at the box office.

And if we were to name one who we would credit with the greatest incentive for individual showmanship in the past year, it would be Mr. Charles Einfeld, vice-president in charge of advertising, promotion and exploitation for 20th Century-Fox. We are in debt to his company for the national and regional conferences which sparked the revival of showmanship for the whole industry last Spring and we hope the schedule will be repeated again next year.

We would like to see more regional meetings as well conducted as Elmer Rhoden's showmanship convention for Fox Midwest theatres, which we attended in Kansas City last August. He provides the boost, and maintains it, through sustained pressure, where it means most. There should be many such showmanship meetings.

We are glad to see showmanship discussed in the various Allied bulletins, in contrast to the constant intoning of trade practices, with the obvious conviction that it is necessary to sell pictures, as well as buy them. We compliment Jack Kirsch for calling a showmanship meeting in Chicago, the first one to be scheduled in 1951, and it couldn't be under better auspices, or more vital to the requirements of his area.

Pressbooks are better than ever, too. Max Youngstein has shown samples of his new Paramount pressbook, and it is a competent service for the industry. Metro is now printing 22,500 pressbooks, a record order in their history, and more than might be necessary, if they didn't strive for double coverage. We compliment Warner's and Universal and thank them for better 24-sheets, at a time when posters are slipping. And our

END OF 4th QUARTER

The date of this Round Table meeting marks the end of the fourth quarter of the Quigley Awards showmanship competition for 1950. Now, all entries will be in for the final quarterly judging, to be held next week, and the annual judging, to be held next March.

Nearly a thousand contenders have submitted an average of two or more entries in the past 12 months. We will have awarded eight quarterly winners, twenty-eight Scroll of Honor winners, and one hundred and sixty-odd citation winners, besides four overseas awards and citations for special weeks and events.

In our steel cabinet are the entries from those who qualify as finalists, ready for the judging at the Waldorf, early in March. In each quarter, we have forty to fifty finalists, with three judges officiating who pick the best ten. In the annual, we will have upwards of sixty finalists, and our whole panel of judges will be sitting, to determine the best two in large and small situations here, and the best single entry from overseas. There are two Quigley Grand Awards of equal weight, in the domestic field.

Notably, the Quigley Awards have been the greatest incentive for increased and improved showmanship in the history of our industry. It has been proven, time and time again, that Quigley Award winners are those who are definitely going places, and this is the moment when they step up and on to bigger jobs and better rewards for their skills.

thanks to Si Seadler, who brought the "jumbo herald" back into film industry, for the benefit of all concerned. It now requires 3,500,000 to serve the trade, instead of a scant 150,000 as has been recently the amount of the print order.

Q Jack Golladay, manager of the Lyric theatre, Boonville, Missouri, displays a permanent 24-sheet stand, apparently a painted board, which combines two industry slogans, "Let's Go Out to the Movies" and the older "Movies Are Better Than Ever," with a lively pictorial of a family en route to their favorite theatre. We don't know whether anybody has provided any such 24-sheet posters, that could be made and distributed at \$2.40 each, but it's an idea.

Fox Newsviews, on the Coast, does us the honor of reprinting "101 Ways to Build P. R.," and so we'll return the compliment by borrowing this good advice from Dean Hyskell. He says: "Watch your marquee, make full use of it. More people see the marquees at your theatre than look at the clock on the corner. The marquee should be used to sell tickets, for it may be the very medium people depend on. Everybody doesn't read newspapers! The marquee can bring impulse business, ticket sales on the spur of the moment. Watch your marquee, and it will watch out for you."

Q A nice Christmas story comes to light in the *New York Times*, under a Camden, N. J., dateline. In a cot in the Children's Hospital, lies blue-eyed Craig DuBois, five year old son of a Camden theatre manager. He has leukemia, from which only a few recover. Craig has been used to playing with the youngsters who patronize his father's movie house on Saturday afternoons. Now they have joined in a city-wide move to send him a "left over" Christmas card, as they did last year for another child, also hospitalized, who received 27,600 cards, letters and packages. Craig's story was picked up by a local radio station. Offers from blood donors poured in. He is getting a terrific Christmas and New Year's mail, and he smiles again. —Walter Brooks

British Promotion Has Humor



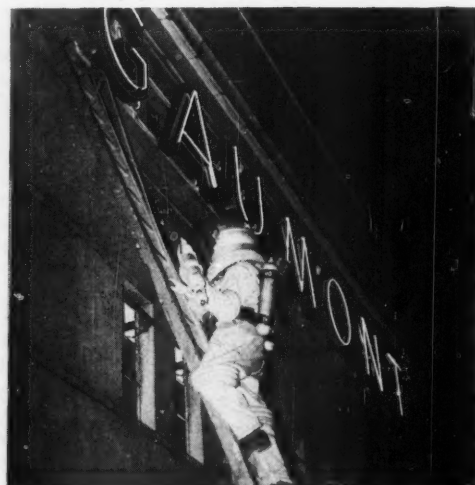
P. Teper, manager of the Odeon theatre, Ealing, used this inexpensive ballyhoo for "Sunset Boulevard" on the busy streets of London.



John W. Wilkinson, manager of the New Coliseum, Whitley Bay, put Danny Kaye on a piebald horse, to promote laughs for "The Inspector General."



W. J. Marshall, manager of the Elephant & Castle Cinema, London, rounded up these young Indians with Annie Oakley in costume for "Annie Get Your Gun."



E. G. Pike, manager of the Odeon theatre, Southend-on-Sea, costumed a couple of western youngsters as eye-catchers for "Annie Get Your Gun."

At right, above, Francis Minde, manager of the Gaiety theatre, Eltham, shows the "space man" who fired real rockets from the roof, for "Destination Moon."

And John W. Wilkinson launched this convincing rocket at the New Coliseum, Whitley Bay, for "Rocketship X-M."



"Black Rose" Contest In Abbeville, La.

Sam Hammond, manager of the Dixie theatre, Abbeville, La., who is one of the best small town showmen on our lists, is in again with the story of the "Black Rose" contest which he staged in his Louisiana situation. This built up well, in the *Abbeville Meridional*, as a local matter of considerable importance and interest. Sam used really large newspaper display ads, and the newspaper gave him excellent publicity stories and pictures of the contenders.

He started his campaign ten days in advance, using trailers and lobby panels, and picking the second night of the picture for the contest to select "Miss Black Rose of Abbeville," on the grounds that the first night would have opening night business. He placed four dozen crepe paper black roses in locations around town as "teaser" advertising. Twelve local merchants cooperated in providing gifts for winners and runners-up, and with advertising and window displays. He worked the countryside over a nine-mile radius with posters, window cards and heralds.

The winners, Miss Clara Belle Fournier and Miss Anna Belle Bouillion, were really popular in Abbeville, as we can judge from their photos and the amount of publicity they received in the local paper. And they must be daughters of old French families in this Gulf Coast town of around 6,000 population.

Sponsors Underwrite Show and Contest

Herman Slepian, manager of the Coliseum theatre, in Brooklyn, held a "Pretty Baby" contest with two neighborhood merchants underwriting the advertising and prizes, with 5,000 entry blanks distributed. He also has two sponsors who buy the 1,000 seats for his morning show for children.



Si Seadler inspired this amusing and eye-catching sign, across the door of the Park Avenue Theatre, during a re-furbishing of this deluxe house, for the New York premiere of 'Stars in My Crown.'

MANAGERS' ROUND TABLE, DECEMBER 30, 1950

IT'S NOT A PRIVATE LINE...
It's a Party Line!
M-G-M's NEW SCREAM TEAM

MARJORIE MAIN
BELOVED STAR OF
MAKETTLE COMEDIES

JAMES WHITMORE
THE TOBACCO CHEWING
SERGEANT OF
"BATTLEGROUND 75"
A KID!

"MRS. O'MALLEY and MR. MALONE"
THEY'LL TICKLE MILWAUKEE'S FUNNY BONE!!!!
They are playing
GIRLS • CORPSES AND ROBBERS!

Starts
TOMORROW

TOWNE Theatre

Added Entertainment
They Scream, Screamers!
"GIRLS MY EYES!"
"CORPSES, CORPSES!"
"ROBBERS, ROBBERS!"
Also the Theatre's Latest Stars in the Day

Ervin J. Clumb, manager of the Towne theatre, in downtown Milwaukee, devised this different sort of ad to introduce Metro's new comedy team, and also that line of very good looking girls to provide the proper contrast. We didn't see this style in the pressbook, but we believe Erv is probably right. At least this is an excellent selling approach.

Fitchburg, Mass., Puts on "Breakthrough" Opening

Ed Haley, manager of the Fitchburg theatre, Fitchburg, Mass., a John J. Ford circuit house, sends the data on his opening of "Breakthrough," which he reports as "the biggest we've had in months." The Fort Devens Army Base, twelve miles away, put on a show of their own as ballyhoo for the picture. The General sent the crack Army Band, an infantry company, a bazooka team, a 35-ton tank and other mobile equipment, for a concert and demonstration outside the theatre. Local radio station and veterans' organizations came through with excellent cooperation.

Fan Club Members Are Pledged to Hopalong

Bill Trambukis, manager of Loew's Strand theatre, Syracuse, N. Y., sends samples and details of his plan for getting and keeping Saturday morning business for the Hopalong Cassidy Fan Club. The membership certificate given out says that the member is "pledged" to Hopalong, and that sounds like a device that would insure the loyalty and devotion of these patrons at frequent sessions. Local merchants sponsored prizes; even the membership cards were promoted without cost to the theatre.

Uses Talking Airplane to Sell "Voice You Hear"

Chris Casper, manager of John Hamrick's Music Box theatre, Seattle, used a "talking airplane" which spoke loudly from high in the sky in praise of "The Next Voice You Hear" and supplied an advertising theme for newspaper layouts reading, "All over Seattle, they're saying, see 'The Next Voice You Hear'—it soars to new heights." Plane was equipped with loud speakers and furnished city-wide coverage.



All Loew's theatres are now displaying "News From M-G-M Studios" on a lobby bulletin board, and here is how Boyd Sparrow stops them at Loew's Warfield, San Francisco.

CONTENDERS FOR QUIGLEY AWARDS

PETER H. ALLBUT
Astoria
Birmingham, Eng.

HOWARD ALBERTSON
Union, St. Louis, Mo.

HOWARD AMOS
Temple, Gastonia, N. C.

MORRIS APPLEBY
Midtown, Toronto, Can.

PEDRO P. ARONG
Liberty
Cebu City, P. I.

E. H. ASHLEY
Victory, Timmins, Can.

GEORGE ATTON
Granada, Reno, Nev.

JAMES G. BELL
Guthrie
Grove City, Pa.

HERMAN BERLIN
Laurelton
Laurelton, N. Y.

RICHARD BERNER
Vogue, New York City

GEORGE BERNARD
Carlton, Norwich, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

J. S. BROOKS
Empire, Cardiff, Wales

JOHN F. BURKE
Fox, Brooklyn, N. Y.

J. G. CAMPBELL
Olympia, Glasgow, Scot.

JAMES CAREY
Loew's, Evansville, Ill.

GORDON CARSON
Royal, Ft. William, Can.

H. CLAYTON-NUTT
Broadway, Eccles, Eng.

LOUIS COHEN
Poli, Hartford, Conn.

J. J. COLLINS
State, Melbourne, Aust.

TIFF COOK
Capitol, Toronto, Can.

DOUGLAS E. CRAFT
State, Lima, Ohio

TED DAVIDSON
Sigma, Lima, Ohio

J. D. DELNEVO
Super, Oxford, Eng.

ANN DE RAGON
Paramount
Plainfield, N. J.

JOHN DOSTAL
Orpheum
New Orleans, La.

MAURICE DRUKER
State, Providence, R. I.

C. DRYSDALE
Capitol, Leith, Eng.

JIM DUGAN
John Hamrick Theatres
Seattle, Wash.

LEON ELLIOTT
Olympic
Watertown, N. Y.

D. A. C. EWIN
Regal, Torquay, Eng.

WARD FARRAR
Capitol, Trenton, N. J.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

PAT FLEMING
Gail, Round Pond, Ark.

PERCY FREEDMAN
Pavilion
Birmingham, Eng.

ARNOLD GATES
Stillman, Cleveland, O.

SAM GILMAN
Loew's, Harrisburg, Pa.

K. J. GRAY
Castle
Merthyr Tydfil, Eng.

KENNETH A. HALL
Savoy
Wolverhampton, Eng.

SAM HAMMOND
Dixie, Abbeville, La.

J. P. HARRISON
Campus, Denton, Texas

HUGH HAYNES
Valley, Fowler, Colo.

G. HAYWORTH
Carolina
Asheboro, N. C.

HAROLD HELLER
Regent
Grand Rapids, Mich.

LESLIE H. T. HODSON
Rex, Stratford, Eng.

MEL JOLLEY
Century, Hamilton, Can.

JACK JORDAN
Ambassador
Raleigh, N. C.

JOSEPH J. KENNEDY
Beacon
Port Washington, N. Y.

SIDNEY H. KLEPER
College
New Haven, Conn.

RUDY KOUTNIK
Palace, Milwaukee, Wis.

ARCHIE LAURIE
Odeon Theatres
Toronto, Can.

AL LEVER
Metropolitan
Houston, Texas

DAVE LEVIN
Albee, Providence, R. I.

LARRY R. LEVY
Colonial, Reading, Pa.

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

L. LOVELL
Regal, Kirkcaldy, Scot.

ROBERT R. LUCAS
Gaumont, Taunton, Eng.

ABE LUDACER
Valentine, Toledo, O.

P. E. MCCOY
Imperial, Augusta, Ga.

FLO McDONALD
State, Mercedes, Texas

S. R. McMANUS
Odeon
Ft. William, Can.

JAMES O. MARTIN
Orpheum
Wichita, Kansas

TONY MASELLA
Palace, Meriden, Conn

JACK MATLACK
J. J. Parker Theatres
Portland, Ore.

R. A. MAYO
Odeon, Horsham, Eng.

MURRAY MEINBERG
Ritz, Brooklyn, N. Y.

D. W. MELLOTT
Naylor
Washington, D. C.

HOWARD F. MYERS
Valencia, Macon, Mo.

E. NATHAN
Gaumont, Southall, Eng.

J. D. NEVISON
Colonial, Philadelphia

G. J. PAIN
Gaumont
Glasgow, Scotland

PEARCE PARKHURST
Drive-In, Lansing, Mich.

A. D. PAVEY
Odeon, Herne Bay, Eng.

ALLAN W. PERKINS
Roxy, Midland, Can.

E. G. PIKE
Odeon
Southend-on-Sea, Eng.

LESTER POLLOCK
Loew's, Rochester, N. Y.

FRANK L. PRATT
Mt. Baker
Bellingham, Wash.

HARLAND RANKIN
Plaza, Tilbury, Can.

E. A. PYNE
Keith's, Cleveland, O.

LEO RAEISON
College
College Point, N. Y.

ANTHONY ROSATO
Regent, Geneva, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

RUSSELL H. SCHMIDT
Tacoma Theatres
Tacoma, Wash.

JACK SIDNEY
Century, Baltimore, Md.

CHARLES SMITH
Regent, Brighton, Eng.

HERMAN SLEPIAN
Coliseum, Brooklyn, N. Y.

D. W. SMITH
Casino, Halifax, Can.

S. L. SORKIN
Keith's, Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Cal.

HAROLD STERN
Vogue, New York City

PETER TEPER
Odeon, Ealing, Eng.

FORREST THOMPSON
Melba, Dallas, Texas

MILT TROLLER
Orpheum, Davenport, Ia.

LILY WATT
Odeon,
Coatbridge, Scotland

WILLIAM J. WEAGLY
Orpheum, Sioux City, Ia.

L. G. WEBSTER
Savoy
Northampton, Eng.

HARRY A. WIENER
Eckel, Syracuse, N. Y.

JOHN W. WILKINSON
New Coliseum
Whitley Bay, Eng.

DAVID B. WILLIAMS
Blue Hall
Islington, Eng.

S. E. P. WILLIAMS
Ritz, Woking, Eng.

NORMAN WROBEL
Orpheum, St. Paul, Minn.

Quiz Show In the Bag

Gordon Carson, manager of the Royal theatre, Fort William, Ont., sends a description of his sponsored "Quiz Show" entitled "In the Bag," which is currently his stage attraction on Wednesday nights. A local store donates shopping bags containing five prizes for as many contenders on stage, each with a "partner" selected at random from the local telephone book. The Quiz Master puts the question to each pair of contenders, using a telephone on stage, after they have chosen the category of questions they wish to answer. The stage partner leads in the proceedings.

If the stage partner wins, then his co-partner on the telephone wins also, but if he loses, the prize goes into a jackpot for which all contenders, on stage or at home, have an opportunity to compete, at the end of each program. Prizes run to such articles as a Philco Portable Radio set and other desirable and costly things, or the bag may contain something of much less value. None of the contenders know what's "in the bag" until they win, and the jackpot prize is always a surprise.

Round Table Missionary

Mildred Fitzgibbons, long-time Round Table member and Quigley Grand Award winner in 1947, who is now with the Fanchon and Marco circuit in the St. Louis area, is doing some missionary work for the Round Table with F. & M. managers in the field. Now comes evidence of good showmanship from Howard Albertson, manager of the Union theatre, St. Louis, who joins our group of international showmen, with news of his 1,000-seat theatre.

Howard does a fine job with 24-sheets, and sends a photo for our picture page in which he displays two full-size posters on the false front, for a double bill. For another double bill, "Fancy Pants" and "Saddle Tramp," he promoted a street parade with 40 riders and covered wagon, with the cooperation of the St. Louis police department. On arrival at the theatre, contenders were given prizes for the best horse and rider, with appropriate gifts donated by merchants in the neighborhood.

**HENRY
R.
ARIAS**

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.



RULES OF THE

QUIGLEY AWARDS

Q TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

**QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE**

1270 Sixth Avenue, New York 20, N. Y.

Selling Approach

THE JACKPOT—20th Century-Fox. Jimmy Stewart and Barbara Hale win the jackpot, the prize-winning comedy film of the year. Jimmy won it, the tax collector got it, you'll never get over it. The story of a \$24,000 radio give-away and what it did to Jimmy, in one hilarious headache. You'll get all the prizes, and SURprises, when you play this prize-winner. 24-sheet and all posters will make cut-outs, providing art work at low cost. The herald keys the campaign, because it has the essence of your advertising approach. Newspaper ad mats include some good "teasers" and small sizes, but look over the larger sizes and use showmanship, which is another word for ingenuity. Film plot is a natural for merchant cooperation, for you can run your own jackpot with local sponsors. Look at the parade of suggestions in the pressbook, and make your town contest-conscious, for this is a comedy about a give-away contest and what happened to the winner. He just answered the telephone, and wham it happened!

KING SOLOMON'S MINES—Metro-Goldwyn-Mayer. In color by Technicolor. The first feature drama of its kind to be entirely filmed in the wilds of Africa in color. The greatest adventure picture of them all. 3 years in the making. You will never see its equal again. Thousands of thundering African jungle beasts in the wildest stampede ever filmed. Spectacle beyond belief. You have never beheld its equal. Excellent posters, the 24-sheet and 6-sheet will make fine lobby and marquee display, providing huge panoramic scenes. King size herald, the best piece of advertising a picture can have, and this one will key your campaign. You can sell this "circus style" because you've got a circus to sell. Excellent newspaper ad mats in all sizes, but we suggest you use big ads for a big picture. Try the half-page mat which is the center spread of the herald, for it has everything. There are plenty of small sizes, for all purposes. Lots of good publicity mats and stories, of 7-foot natives and jungle scenes. National "Keepsake" Diamond Ring contest, closes May 1st, offers \$9,000 in rings plus prizes promoted locally. There is a mat for a special herald on this contest. Pressbook offers materials for special displays, for instance, 6-foot wooden spears, 50c each, and "leopard cloth" at \$1 a yard. M-G-M field man will get you recording of jungle drums for lobby sound effect. There are a dozen stunts suggested, worth careful study.

NEVER A DULL MOMENT—RKO-Radio Pictures. How wild can the West be? A Park Avenue gal got caught off her guard, and a rodeo champ made the most of it. Rip-Roarin' Roundup of Laughs. 24-sheet and other posters, as well as most of the newspaper ad mats, feature Irene Dunne doing a pratt-fall that you might not like to feature so extensively. There ought to be a little more choice. Herald keys the campaign, and incidentally, sells the picture better than any other piece of advertising furnished in the pressbook. Look and see for yourself. Irene sings, and the four songs in the picture give you music tieups you probably didn't expect, so use 'em. Fred McMurray has his own following and here you get the benefit of two drawing cards, widely different. Little girl in pigtails, in the supporting cast, makes another exploitation angle. Publicity mats and stories will sell the unusual comedy, and casting. Film has been extensively pre-sold in national magazine advertising which is now behind you.

MR. MUSIC—Paramount. There's only one "Mr. Music" and that's Bing Crosby. Fun with the screen's biggest family of singing, dancing, fun-making stars. It's a great big musical show that sings for itself. Good 24-sheet and other posters, will build into good displays. Fine series of advance "teaser" ads in 2-column mats, all good and will sell the picture in any man's town. Plenty of other sizes to choose from; this is Paramount's new streamlined pressbook for big and little showmen and it fits every requirement. Lots of small-space ads, as well as big ones, and if you can't find what you want, you need new glasses. New composite utility mat, No. 306, sells for 45c and your composing room foreman will show you how to make all kinds of ads out of it. Ask him to lay out a cooperative page. There's a herald, not illustrated, or you can print your own from over-sized ad mats. For big results, use big ads. Picture has "guest stars" who will be welcomed for their specialties. "Mr. Music" is a natural for music tieups, so go after them hard. Local dealers will cooperate more than half way, if you do your part. You'll find this the most satisfying Bing Crosby film, and you can well afford to praise it.

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FILMACK

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 101 attractions and 8,843 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 30 preceding issues of the *HERALD*. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello in the Foreign Legion (U.I.)	2	50	57	54	12
All About Eve (20th-Fox)	31	12	35	11	3
All Quiet on the Western Front (Realart)	—	3	2	4	6
American Guerrilla in the Philippines (20th-Fox)	—	18	12	1	—
*Asphalt Jungle, The (MGM)	—	11	68	60	25
Between Midnight and Dawn (Col.)	—	—	—	3	3
Black Rose, The (20th-Fox)	15	42	59	53	16
Born to be Bad (RKO Radio)	—	1	12	14	6
Breaking Point, The (W.B.)	—	—	15	20	33
Breakthrough (W.B.)	5	10	14	—	—
Bright Leaf (W.B.)	13	41	46	32	39
Broken Arrow (20th-Fox)	75	130	37	6	—
Captive Girl (Col.)	—	1	3	10	1
Cariboo Trail, The (20th-Fox)	1	34	59	14	1
Convicted (Col.)	1	3	13	31	7
Copper Canyon (Para.)	3	44	50	7	1
County Fair (Mono.)	1	3	6	—	5
Crisis (MGM)	—	—	15	40	40
Dark City (Para.)	—	—	1	8	10
Desert Hawk (U.I.)	—	11	57	18	3
Destination Moon (E.L.C.)	2	27	22	12	5
Devil's Doorway (MGM)	1	7	42	9	1
Dial 1119 (MGM)	—	—	3	2	8
Duchess of Idaho (MGM)	29	118	60	6	—
Fancy Pants (Para.)	2	50	75	27	25
*Father of the Bride (MGM)	98	181	41	11	2
Fireball, The (20th-Fox)	—	2	14	33	18
Flame and the Arrow, The (W.B.)	11	83	73	19	8
Fortunes of Captain Blood (Col.)	—	14	14	20	5
Fuller Brush Girl, The (Col.)	—	1	11	6	—
Furies, The (Para.)	—	3	37	38	27
Glass Menagerie, The (W.B.)	—	—	2	20	28
*Good Humor Man, The (Col.)	—	3	34	110	18
Great Jewel Robber, The (W.B.)	—	2	9	8	8
Gunfighter, The (20th-Fox)	4	44	107	76	41
Happy Years, The (MGM)	—	3	61	14	7
Harriet Craig (Col.)	—	—	1	7	16
High Lonesome (E.L.C.)	—	1	6	11	1
I'll Get By (20th-Fox)	1	32	14	11	—
In a Lonely Place (Col.)	—	1	11	53	33
Jackpot, The (20th-Fox)	—	4	16	29	6
King Solomon's Mines (MGM)	33	11	10	—	—
Kiss Tomorrow Goodbye (W.B.)	—	4	19	27	43

	EX	AA	AV	BA	PR
Lady Without a Passport, A (MGM)	—	2	18	29	24
Lawless, The (Para.)	—	2	17	37	23
Let's Dance (Para.)	—	5	28	7	—
Life of Her Own, A (MGM)	—	8	24	67	45
Louisia (U.I.)	9	45	77	28	2
*Love That Brute (20th-Fox)	—	—	9	103	35
†Mad Wednesday (RKO Radio)	—	—	—	—	4
Men, The (U.A.)	—	1	9	17	59
Milkman, The (U.I.)	—	9	7	4	3
Miniver Story, The (MGM)	—	2	16	39	20
Mrs. O'Malley and Mr. Malone (MGM)	—	—	1	5	4
Mister 880 (20th-Fox)	—	16	59	26	5
My Blue Heaven (20th-Fox)	25	58	56	11	1
My Friend Irma Goes West (Para.)	7	83	79	31	2
Mystery Street (MGM)	—	6	8	4	13
†Mystery Submarine (U.I.)	—	—	—	2	2
Next Voice You Hear, The (MGM)	—	—	1	16	24
*Night and the City (20th-Fox)	—	1	30	16	16
No Way Out (20th-Fox)	1	6	13	11	14
Our Very Own (RKO Radio)	40	44	60	14	5
Panic in the Streets (20th-Fox)	—	6	8	29	18
Peggy (U.I.)	3	49	104	16	11
Petty Girl (Col.)	2	9	105	22	4
Pretty Baby (W.B.)	—	12	24	53	33
*Return of the Frontiersman (W.B.)	—	7	18	28	16
Right Cross (MGM)	—	7	21	32	5
Rio Grande (Rep.)	2	12	27	10	6
Rocky Mountain (W.B.)	—	7	22	21	6
Rogues of Sherwood Forest (Col.)	—	105	31	40	8
Saddle Tramp (U.I.)	1	28	13	7	—
Samson and Delilah (Para.)	12	21	5	—	1
711 Ocean Drive (Col.)	4	27	76	28	5
Shakedown (U.I.)	—	—	7	6	2
Showdown, The (Rep.)	—	2	6	5	—
Sleeping City, The (U.I.)	—	1	5	12	15
Stella (20th-Fox)	—	10	49	62	45
Summer Stock (MGM)	3	26	53	20	4
Sunset Boulevard (Para.)	10	22	26	29	44
Tea for Two (W.B.)	11	31	53	12	4
Three Little Words (MGM)	25	65	67	25	—
Three Secrets (W.B.)	—	2	20	11	17
To Please A Lady (MGM)	11	35	22	3	2
Toast of New Orleans (MGM)	1	6	38	36	17
Treasure Island (RKO Radio)	5	30	61	37	35
Tripoli (Para.)	—	7	51	20	2
Two Flags West (20th-Fox)	9	16	49	10	1
Two Weeks—With Love (MGM)	—	4	44	4	8
†Undercover Girl (U.I.)	—	—	—	2	3
Union Station (Para.)	—	5	33	47	15
Walk Softly, Stranger (RKO Radio)	—	—	11	18	6
†West Point Story, The (W.B.)	—	3	9	—	—
When You're Smiling (Col.)	—	—	—	5	2
†Where Danger Lives (RKO Radio)	—	—	6	—	—
Where the Sidewalk Ends (20th-Fox)	2	3	35	25	17
*White Tower, The (RKO Radio)	2	7	26	56	22
Winchester 73 (U.I.)	27	98	87	15	11
Women on the Run (U.I.)	—	—	—	7	4
Wyoming Mail (U.I.)	1	1	8	11	3

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



POSITIONS WANTED

MANAGER—EARLY FORTIES. FINEST REFERENCES seeking management of deluxe operation. Box 2505, MOTION PICTURE HERALD.

MANAGER: 20 years' experience all phase theatre operation South or Southwest. Box 2507, MOTION PICTURE HERALD.

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FOR LEASE: EQUIPPED 400 SEAT THEATRE needs experienced attendance promoter. Rent \$175 monthly. Small Florida town. HOWARD SMITH, Brooksville, Fla.

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PRICES UP? NOT HERE! Tempered Masonite Marquee Letters (any color) 4"—35c; 8"—50c; 10"—60c; 15 amp. rectifier bulbs \$4.59, projector oil 85c gal.; coated lenses \$100 pair; attractive lighting fixtures 45% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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CAN'T GET NEW CHAIRS? WHY WORRY? Our used and rebuilt will serve you nicely. Prices start at \$2.95. Special: 1400 Ideal slidebacks, like new, \$13.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Movielas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

MITCHELL FREEHEAD TRIPOD COMPLETE \$375; MacVan 16mm picture printer \$275; 35mm synchronous sound dubbing projectors \$395; Zoomar 16mm lens; original cost \$1800, \$995; 3 wheel camera dollies with 2 seats \$242.50; Duplex 35mm step printers, with light changers, rebuilt, \$795; Depue 35/16mm RCA type sound reduction printer, \$7500 value—\$3495; Prestoscal automatic hot splicer 16 or 35mm makes butt welds, \$350; Sensational New Bridgematic Jr. 16mm developing machines (incl. tax) \$1175; Auricon sound Cine-voice, demonstrator \$550; 5 ton refrigeration plant, 230 DC motor \$395; Eyemo 35mm spider turret news cameras \$495; Background process outfit with projector, arc lamp, Selsyn Motors, lenses, 15' x 20' screen, \$4995. Send for catalog Sturelab Supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

MANAGER FOR DRIVE-IN THEATRE, WEST-ern Pennsylvania. Send detailed qualifications, photograph, salary expected and references. BOX 2504, MOTION PICTURE HERALD.

WANTED: CAPABLE ASSISTANT MANAGER at present to manage night house only in small New York State community. Advise qualifications for further communications. Box 2508, MOTION PICTURE HERALD.

THEATRE MANAGER FOR WELL LOCATED theatre in prominent and active business district in Chicago. Must have full knowledge of buying and booking pictures and be well experienced in operating a theatre. Salary and percentage arrangement. HARRY M. ENGLESTEIN, Pres., South Center Dept. Store, 421 E. 47th St., Chicago, Ill.

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VALUES GALORE! PAIR WEBER PORTABLES complete, excellent, \$350; Morelite 60 ampere Lamp-house, rebuilt, \$235 pair; RCA MI-1040 soundheads, rebuilt, \$475; Griswold Splicers \$12.75; Strong 1 kw Lamphouses, rebuilt, \$325 pair; What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

UNBELIEVABLE BUT TRUE! THESE PRICES include 2 late type projectors, 2000' magazines, lenses, amplifier, speaker and case, all rebuilt like new; Holmes Educators \$550; DeVry XD (including DC exciter supply) \$595. Special: 2 DeVry suitcase 2000' projectors complete, excellent, \$395. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1950-51 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Legion Approves Six Of 10 New Releases

The National Legion of Decency this week approved six of 10 new films reviewed. In Class A-1, morally unobjectionable for general patronage, was "Tomahawk." Class A-2 ratings, morally unobjectionable for adults, were given to five pictures: "Father's Wild Game," "Halls of Montezuma," "The Man Who Cheated Himself," "Pagan Love Song" and "The Tougher They Come." In Class B, morally objectionable in part for all, were three films: "Grounds for Marriage" because it "reflects the acceptability of divorce"; "Prehistoric Women" because of "suggestive lines, situations and costuming," and "Rogue River" because "suicide is contained in the plot solution." In Class C,

condemned, is "Ways of Love" because it "presents a sacrilegious and blasphemous mockery of Christian and religious truth and condones illicit actions."

W. Freeman Smith Dies, Was Kentucky Exhibitor

W. Freeman Smith, 37, owner and manager of the Kentucky theatre, Cadiz, Ky., died in Louisville, December 19. Mr. Smith was one of the organizers of the Kentucky Association of Theatre Owners and was its first executive director. At the time of his death he was chairman of the board of directors of the organization. Mr. Smith was directly responsible for a large part of the present membership of the association. He was buried in Shelbyville, Ky.

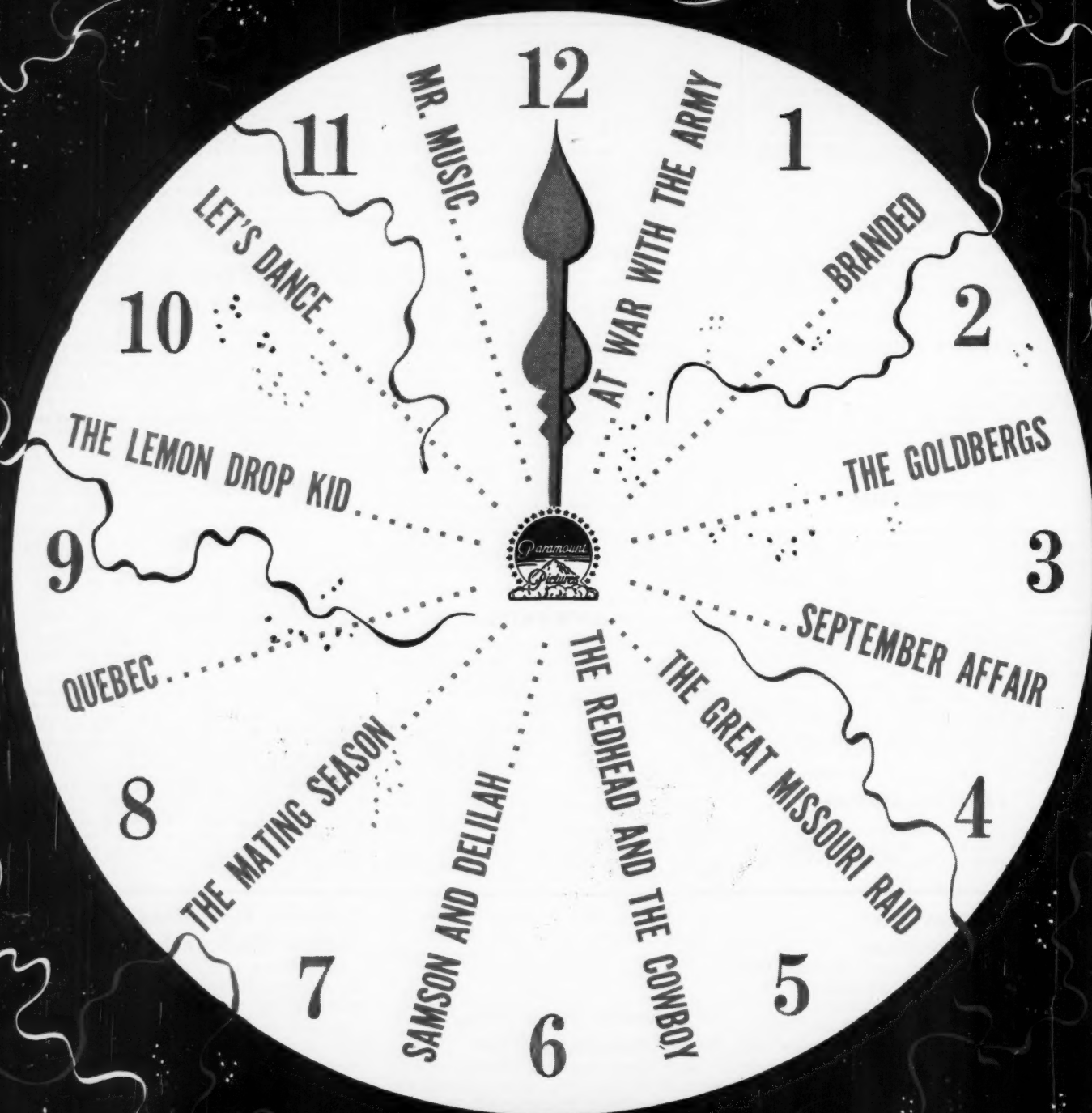
Columbia Establishes New Jacksonville Branch

In a move to give the exhibitors of Florida and southern Georgia better service, Columbia Pictures will open a branch office January 1 in Jacksonville, Fla., Abe Montague, general sales manager, announced this week. It will be Columbia's thirty-second domestic exchange. Branch manager will be Paul Hargette. R. J. Ingram, southeastern division manager, will supervise branch activities.

Monogram Revision

Monogram Pictures announced a revision in their new release schedule last week. "Sierra Passage," scheduled for January release tops the list.

A Happy Paramount New Year



AROUND THE CLOCK, AROUND THE CALENDAR,
THESE AND MANY MORE GREAT PICTURES FROM...

THE
BIG GUN



IN • '51

The Product Digest

Seven Days to Noon

**Distinguished Films—Boulting
Prod.—Exciting Thriller**

Seven days is the time limit given by a demented scientist who threatens to atom bomb the city of London, and noon the following Sunday is the deadline when, he warns, the missile will go off.

That is the essence of the plot for "Seven Days to Noon," a film directed and produced by John and Roy Boulting for London Films, which is as intriguing as its title. This is an Arthur Mayer-Edward Kingsley-Distinguished Films release. It has many good things about it, not the least of which is the casual way of developing suspenseful sequences—a characteristic of many British thriller films. But perhaps the most amazing aspect of this picture is the manner in which an utterly fantastic plot, by astute development and direction, has been made to appear frighteningly believable.

The story is simple. A prominent British scientist who has been working on the atomic bomb has become convinced that he can no longer serve humanity by participating in the nuclear race of destruction. A fanatical pacifist, he sends a letter to the British Prime Minister, telling him the Government has seven days, until noon Sunday, to renounce all atomic efforts.

Meanwhile, he escapes into the cauldron that is post-war London, taking with him an atomic bomb. As London is finecombed for the crazed professor, the area which the bomb would affect is evacuated completely, and the dramatic search continues until the scientist is found and the bomb deactivated just as Big Ben starts to strike twelve—an ending perhaps a little too obvious in relation to the otherwise top notch plot development.

"Seven Days to Noon" contains just about everything one would expect in a film of this caliber—thrills, chills, typical British humor, and some fine acting. Most significantly pointed up by the underplaying is the remarkable British calm in the face of calamity; the cool, almost plodding way in which the search is conducted; and the lack of panic which features the whole operation. In other words, if London ever had to be evacuated, that is perhaps just the way the populace would react.

A couple of ideological points are made, but this point-of-view is completely discredited. Barry Jones as the professor, Sheila Manahan, the daughter; Andre Morell, a thorough Scotland Yard man, and Olive Sloane deserve every credit for a job well done. Frank Harvey and Roy Boulting wrote the screenplay from an original by Paul Dehn and James Bernard.

Reviewed at the Trans-Lux Lexington theatre in New York. Reviewer's Rating: Very Good.—CHARLES J. LAZARUS.

Release date, not set. Running time, 93 minutes. General audience classification.
Professor Willingdon Barry Jones
Goldie Olive Sloane
Superintendent Folland Andre Morell
Ann Willingdon Sheila Manahan
Hugh Gross, Joan Hickson, Ronald Adam

Gambling House

RKO Radio—Gambler Reforms

A gangland double-cross and a gambler's resolution to reform just in time to save him from deportation make up the major part of this story by Marvin Borowsky and Allen Rivkin. Warren Duff produced and Ted Tetzlaff directed this uneven story that possesses a definite tendency to preach, which serves to weaken this type of picture.

Victor Mature, a gambler, for a consideration of \$50,000, goes to trial for a murder that William Bendix committed. He is acquitted, but as he leaves the courtroom, he is arrested by immigration officers. Mature gets mixed up with social worker Terry Moore when he slips a black book belonging to Bendix in her pocket for safekeeping. He gets the book back, and falls in love with the girl. Bendix attempts to welch on the \$50,000 debt, so Mature takes the money by force. He turns the money over to immigrant relief and is permitted to stay in the country. Bendix is killed by his own men. Miss Moore just looks attractive, and persists in sermonizing.

Bendix portrays the villain convincingly, and Mature and Basil Ruysdael perform expertly. The rest of the cast is adequate. Mature and Bendix are the top marquee names.

Seen at RKO projection room in New York. Reviewer's Rating: Fair.—GERALD POPPER.

Release date, January, 1951. Running time, 80 minutes. PCA No. 14420. Adult audience classification.
Mike Fury Victor Mature
Lynn Warren Terry Moore
Joe Farrow William Bendix
Zachary A. Charles, Basil Ruysdael, Donald Randolph, Damian O'Flynn, Cleo Moore, Ann Doran, Eleanor Audley, Gloria Winters, Don Haggerty

Double Deal

RKO Radio—Oilfield Drama

This is without pretension, and may be allowed to occupy its role of supporting feature inconspicuously. The showmen must sell it on oil field skulduggery and other criminal excitement. Generally, the plot moves like a pulp thriller but with some lack of logic.

Richard Denning is an attractive hero; and Fay Baker as a villainess has some suavity and conviction. They're the best of a cast which struggles against its script. James T. Vaughn produced and Abby Berlin directed.

The story has Denning a roving oil field engineer involved on his entrance into Richfield, Oklahoma, in a complicated plot, the essence of which is hatred between Fay Baker and her

brother, Carleton Young. She is attempting to foil his efforts to bring in an oil well. Denning is enlisted by Young and Marie Windsor, and succeeds in his mission, even winning Miss Windsor. This is after several attacks by thugs, a frameup for murder, the murders of Young, Miss Baker, and her chief stooge, James Griffith, and after Taylor Holmes, a crackpot attorney, at first the friend of Denning and Miss Windsor, turns into a murderous madman.

Seen at the New York Exchange. Reviewer's Rating: Fair.—FLOYD E. STONE.

Release date, December, 1950. Running time, 65 minutes. PCA No. 14728. General audience classification.
Terry Marie Windsor
Buzz Richard Denning
Corpus Taylor Holmes
Lilli Fay Baker
Karns James Griffith
Reno Carleton Young
Sheriff Morelli Tom Browne Henry

Rogue River

**Eagle Lion Classics—Adventure
—Lust for Gold**

Frank Melford produced and John Rawlins directed this screenplay by Louis Lantz. The story of irony and lust for gold is lacking in clarity, and uneven. The best selling points are the attractive outdoor scenes, enhanced by Cinecolor, and some good action sequences.

Frank Fenton, a quick-fisted, small-town chief of police, incurs the wrath of many of the townspeople. The local bank is robbed of \$50,000 in gold. Subsequently, the chief is willed \$73,000 in gold by an eccentric. Confusion develops as to whether the stolen gold is contained in the bequest, and Fenton is forced to resign. Friction springs up between Rory Calhoun and Peter Graves, Fenton's son. In a heated exchange, Fenton shoots Calhoun and becomes a hunted convict, eventually being killed.

Rory Calhoun is the marquee name.

Reviewed at screening room in New York. Reviewer's Rating: Fair.

Release date, November, 1950. Running time, 84 minutes. PCA No. 14824. General audience classification.
Ownie Rogers Rory Calhoun
Pete Dandridge Peter Graves
Frank Fenton, Ralph Sanford, George Stern, Ellye Marshall, Roy Engel, Jane Liddell, Robert Rose, Stephen Roberts, Duke York

Hunt the Man Down

RKO Radio—Victim of Injustice

This modestly made film by DeVallon Scott contains an adequate portion of excitement. The story is that of a public defender and his efforts to free a man wrongly convicted of murder.

James Anderson is the victim of an unjust murder accusation who escapes following his trial. When he is found, impoverished, some 12 years later, Gig Young is appointed as public prosecutor by the court. With little to go

(Continued on following page)

**SHOWMEN'S REVIEWS
ADVANCE SYNOPSIS
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THE RELEASE CHART**

(Continued from preceding page)

on in the way of clues, Young finally brings the real killer to justice. During this manhunt, there are several underworld attempts on the lives of involved persons. The picture sticks to standard formula. Lynn Roberts portrays Young's heart interest.

Lewis J. Rachmil produced and George Archinbaud directed this well-paced story. The entire cast performed capably. This picture should interest most movie-goers. Young is the only marquee name.

Reviewed at the New York screening room. Reviewer's Rating: Fair.

Release date, not set. Running time, 68 minutes. PCA No. 14575. General audience classification. PaulGig Young
SallyLynn Roberts
Willard Parker, Carla Balenda, Gerald Mohr, James Anderson, John Kellogg, Harry Shannon, Cleo Moore, Christy Palmer, Paul Frees, James Seay

It's Hard to Be Good

Rank-Pentagon—Goodwill in Reverse

This is a light British comedy which for most of the running time tries to make the point that the one way to stop wars is for people to show goodwill to each other. However, by the time of the fadeout, the bottom falls completely out of this philosophy, which proves nothing except that John W. Gossage, the associate producer, and Jeffrey Dell, who wrote the screenplay and directed, could have picked a much stronger theme on which to base a rather innocuous love story.

On the whole, "It's Hard to Be Good" is pleasingly humorous, although at times the stretching for laughs is a little too obvious. The picture starts promisingly enough, but then lapses into a melange of slapstick and witty lines, which find it hard to make the grade as far as genuinely funny situations are concerned.

A young veteran who spent six years in the service is determined to spread his gospel of goodwill. After he is released from the hospital where a romance with his nurse has developed, he accepts the grudging offer of his relatives—a bickering family—to live with them. After his arrival in the village, he tries to act the true apostle of peace but his efforts merely result in the townspeople starting to hate each other more than ever. And when at the climax he exposes a political plot, the effect is a free-for-all with neighbors tearing at each other's throats.

And that's the way the picture is left—up in

the air—with the one-man campaign for peace collapsing in a mess of vituperation. The young veteran, apparently not too affected by his failure, decides to look after his own needs first, and settles down with his bride.

Jimmy Hanley, Anne Crawford and Raymond Huntley are satisfactory in the lead parts, and it is obvious that their ability is far better than their material, in this case.

Reviewed at a New York screening room. Reviewer's Rating: Fair.—C. J. L.

Release date, December, 1950. Running time, 87 minutes. General audience classification. JamesJimmy Hanley
MaryAnne Crawford
WilliamsRaymond Huntley
Sergeant ToddGeoffrey Keen
Elwyn Brook Jones, David Horne, Joyce Carey

Law of the Badlands

RKO Radio—Tim Holt Western

Tim Holt and his partner, Richard Martin, track down a band of counterfeiters in this lively, action-filled Western which should please both Tim Holt's fans and the rest of the Western addicts.

It's a cleverly-constructed tale that gives Holt a fine chance to show off in various directions. As in his past efforts, fists fly, horses thunder along dusty Texas roads, and there is plenty of gunplay.

Herman Schlom produced and Lesley Selander directed from a script by Ed Earl Repp. Holt, in his part as a ranger disguised as a bandit and out to catch the ring leaders, handles himself very well while getting in and out of more trouble than any one man should encounter. The supporting cast is fine, with Richard Martin once again getting laughs as Holt's companion, and Joan Dixon giving a routine performance as the girl who gets the rangers in—and eventually out of—trouble. Harry Woods is the Federal agent shot by villain Leonard Penn.

Holt and Martin are entrusted with the job of tracking down the counterfeiters. They gain the confidence of Penn, a bar operator, who they know is passing a lot of bad money. They side with the gang and manage to foil a raid on a newspaper office by informing the local police via carrier pigeon. Eventually, while searching Larry Johns' grain store, they come upon the printing presses and proceed to trick Johns into

handing over the all-important plates from which the fake money is made.

Seen at a New York screening room. Reviewer's Rating: Good.—FRED HIFT.

Release date, not set. Running time, 60 minutes. PCA No. 14666. General audience classification. DaveTim Holt
VelvetJoan Dixon
DirkinRobert Livingston
Chito RaffertyRichard Martin
Harry Woods, Leonard Penn, Robert Bray, Larry Johns

Buckaroo Sheriff of Texas

Republic—Western Melodrama

This could turn out to be what it takes to coax young America away from television sets and back into theatres, for it co-stars Michael Chapin and Eilene Janssen, who are 10-year-olds taking active part in an otherwise orthodox Western melodrama plentifully stocked with hard riding, fast shooting and considerable killing.

The youngsters are not merely dragged along by their elders, as in past cases where children have figured in Westerns, but play active roles with direct bearing upon the story development. Apart from this aspect, the picture is a standard depiction of events taking place in Texas after the Civil War ends and before the law has been fully reestablished.

Master Chapin plays a boy whose father, returning from war, finds his ranch taken over by outlaws, and whose grandfather, still sheriff but unable to cope with the situation, relies upon the youngster to take a secret message to his father concerning attempts being made to recover the ranch. After the boy's father is murdered by the outlaw leader, the sheriff and law abiding ranchers, aided by a visiting newspaper man, carry on the struggle against the outlaws, and after the boy's familiarity with Morse code enables them to learn the dead man's plans, the outlaws are bested in a furious gun fight.

Philip Ford directed for associate producer Rudy Ralston.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 60 minutes. PCA No. 14938. General audience classification. Red WhiteMichael Chapin
Judy DawsonEilene Janssen
James Bell, Hugh O'Brien, Steve Pendleton, Tristram Coffin, William Haade, Alice Kelley

ADVANCE SYNOPSSES

PREHISTORIC WOMEN

(Eagle Lion Classics)

PRODUCER: Albert J. Cohen. DIRECTOR: Greg Tallas. PLAYERS: Laurette Luez, Allan Nixon.

DRAMA. Tigri (Laurette Luez) and some of her stone-age girl friends hate all men. They capture some cave men as potential husbands, but Engor (Allan Nixon) escapes, and in his travels, discovers fire. Later the women capture him, but with his fire, he drives off a dragon, and the women again become the subservient sex. Tigri and Engor fall in love, have a primitive wedding and start a new tribe.

WHITE HEATHER

(Eagle Lion Classics)

PRODUCER: Joan Harrison. DIRECTOR: Jacques Tourneur. PLAYERS: Ray Milland, Patricia Roc.

DRAMA. Clay Douglas (Ray Milland) finds himself with sufficient funds to visit Europe after the war. He investigates the death of his younger brother who was killed in a British Commando raid. He suspects that it was not

a German bullet that killed the boy. He traces the men who participated in the raid and also meets Elspeth Graham (Patricia Roc) whom he later marries. The surviving members of the raiding party reveal that there was an additional man on the raid, an intelligence officer. The situation that arises is so unexpected that Clay's retribution motives are shattered. He and Elspeth return to America.

THEY WERE NOT DIVIDED

(Eagle Lion Classics)

PRODUCER: Terence Young. DIRECTOR: Terence Young. PLAYERS: Edward Underdown, Ralph Clanton.

DRAMA. Philip Hamilton (Edward Underdown), David Morgan (Ralph Clanton) and "Smoke" O'Connor (Michael Brennan) enlist in a Welsh Guards battalion and soon become fast friends. Hamilton takes Morgan home on leave, where Hamilton falls in love with Jane, whom he later marries. Just before the Ardennes breakthrough, Morgan learns that his wife is going to have a baby. In the ensuing battle, Morgan and Hamilton are killed and O'Connor buries them on the field.

TWO LOST WORLDS

(Eagle Lion Classics)

PRODUCER: Boris Petroff. DIRECTOR: Norman Dawn. PLAYERS: Laura Elliott, Jim Arness.

ADVENTURE. Kirk Hamilton (Jim Arness) is racing his clipper ship to the East Indies to pick up a cargo so his father's company can remain in business. He is attacked by a pirate vessel, and seriously wounded, puts into port. He falls in love with Elaine (Laura Elliott), Martin Shannon's (Bill Kennedy) fiancée. Plans for defense against the pirates are laid. Kirk is put in charge of the project. Later, the pirates kidnap Elaine, and in rescuing the girl, Shannon is killed.

THE KANGAROO KID

(Eagle Lion Classics)

PRODUCER: Howard C. Brown. DIRECTOR: Lesley Selander. PLAYERS: Jock O'Mahoney, Guy Doleman.

WESTERN. Tex Kinnane (Jock O'Mahoney) goes to Australia to investigate a series of robberies at Goldstar. He acts as a stage driver. He makes friends at the hotel with Baldy Muldoon (Alec Kellaway) and Stella (Veda Ann Borg), a barmaid. Vincent Moller, a lawyer discovers Tex's identity and puts into effect a plan to frame Tex for the nefarious activities. The picture's climax comes when Tex and Penrose bring Moller to justice.

ADVANCE SYNOPSISSES and information

OPERATION PACIFIC (Warner Bros.)

PRODUCER: Louis Edelman. **DIRECTOR:** George Waggner. **PLAYERS:** John Wayne, Patricia Neal, Scott Forbes, Ward Bond.

DRAMA. Lient. Commander Duke Gifford (John Wayne) rescues a baby, four nuns, and several small children from a Jap-held island. A submarine commanded by "Pop" Perry picks them up. Duke reveals to "Pop" that he assisted at the birth of the baby whose mother died. His own marriage to Lt. Mary Stuart (Patricia Neal), now a Navy nurse, broke up after the death of their child. At Pearl Harbor, he sees Mary, and discovers a rival in "Pop's" younger brother. In a subsequent submarine raid, "Pop" is killed and Duke emerges a hero. The climax finds Duke and his rival friendly, with Duke winning Mary a second time.

I'D CLIMB THE HIGHEST MOUNTAIN (20th Century-Fox)

PRODUCER: Lamar Trotti. **DIRECTOR:** Henry King. **PLAYERS:** William Lundigan, Susan Hayward, Lynn Bari, Rory Calhoun, Ruth Donnelly, Barbara Bates, Gene Lockhart, Kathleen Lockhart, Alexander Knox, Jean Inness.

DRAMA. Reverend William Thompson (William Lundigan), a circuit rider in Georgia, marries a city girl, Mary (Susan Hayward). The type of life she embarks on with Thompson is an entirely new experience for the girl, but she finds that her love for her husband and his work are all she needs. Wealthy Mrs. Billywith (Lynn Bari) is attracted to Thompson, but Mary beats down this challenge easily. Thompson, in the course of his work, unites a young couple over the objections of the girl's pompous father, and converts an atheist and his family. The picture is climaxed when the reverend and his wife are transferred to a new post, and their devoted congregation sees them off.

FATHER'S WILD GAME (Monogram)

PRODUCER: Peter Scully. **DIRECTOR:** Herbert I. Leeds. **PLAYERS:** Raymond Walburn, Walter Catlett, Gary Gray, Jane Darwell, Barbara Brown, M'Liss McClure.

COMEDY. Henry Latham (Raymond Walburn), balking at the high meat prices, goes on a hunting trip. Mayor Colton (Walter Catlett), and their respective sons, none of the four being hunters, embark on their quest. Latham's wife and daughter, to allay gossip that they are broke, go to an expensive dude ranch to throw off the town gossip. The hunting party find a deer killed by the dude ranch owner, and bring it to their camp. After various misadventures, climaxed by Latham's exposure as an untalented nimrod, Mrs. Latham figures the cost of the venison to be far in excess of the inflationary steak.

CAVALRY SCOUT (Monogram)

PRODUCER: Walter Mirisch. **DIRECTOR:** Lesley Selander. **PLAYERS:** Rod Cameron, Audrey Long

WESTERN. Kirby Frye (Rod Cameron), Army civilian scout, is on the trail of two Gatling guns and other ordnance stolen from an arsenal. At Red Bluff, he meets two Army

officers and Claire (Audrey Long), proprietress of the saloon, hotel and store. Martin Gavin (James Millican), a freighter, is suspected by Frye. The contraband goods are discovered in one of his wagons, and when a fight breaks out, he escapes with Claire as a hostage. Frye rescues the girl from the Indian camp, where she is being held, captures Gavin, destroys the guns and makes peace with the Indians. He even wins the girl.

MRS. FITZHERBERT (Stratford-Monogram)

PRODUCER: Louis H. Jackson. **DIRECTOR:** Montgomery Tulley. **PLAYERS:** Peter Graves, Joyce Howard.

DRAMA. Maria (Joyce Howard) befriends the extravagant Prince of Wales (Peter Graves). The two eventually fall in love but she asks him to forget her since she is a Catholic and no English king may marry one of her religion. When the Prince attempts to kill himself, she agrees to a secret marriage. They are happy together but a scandal starts about the two. When the marriage is made public, the queen refuses to accept it, saying it is illegal. The prince then makes a public denial of the marriage, remarries, and leaves Maria to face the slanderous tales about the two.

ACCORDING TO MRS. HOYLE (Monogram)

PRODUCER: Barney Gerard. **DIRECTOR:** Jean Yarbrough. **PLAYERS:** Spring Byington, Brett King.

DRAMA. Mrs. Hoyle (Spring Byington), a retired school teacher, lives in a second-rate hotel. When reformed gangster Morganti buys the place and remodels it, she persuades him to allow her and Angela Brown, a dancehall girl to remain when the other guests are evicted. Slattery, a gangster, falls in love with Angela. Under Mrs. Hoyle's guidance, Morganti persuades the gang to reform. However, Rogan and Slattery fail to comply and they rob a market and hide the money in Mrs. Hoyle's room. She is accused of the crime but proves her innocence, discovers that her husband died in prison and that Slattery is her son. She tells him that when he had paid his debt to society, he and Angela can start a new life.

FOURTEEN HOURS (20th Century-Fox)

PRODUCER: Sol C. Siegel. **DIRECTOR:** Henry Hathaway. **PLAYERS:** Paul Douglas, Richard Basehart, Debra Paget, Jeff Corey, Agnes Moorehead.

MELODRAMA. Policeman Dunnigan (Paul Douglas) on duty near a New York hotel on St. Patrick's Day, sees a man (Richard Basehart) on a 15th floor ledge. He hurries to the man's room and hears him threaten to jump. Fire department ladders are too short to reach him, all available nets are too small to hold a body falling 15 floors. Dunnigan tries to dissuade the boy from jumping. He is found to be a discharged veteran from a broken family. All attempts by his parents, psychiatrists and police fail to sway him from his suicide attempt. Dunnigan is the only person he trusts. The picture is climaxed when he slips to his death, seconds before a safety net is placed below him.

THE 13TH LETTER (20th Century-Fox)

PRODUCER-DIRECTOR: Otto Preminger. **PLAYERS:** Charles Boyer, Linda Darnell, Constance Smith, Michael Rennie, June Hedin, Francoise Rosay and Judith Evelyn.

DRAMA. Dr. Paul Laurent (Charles Boyer), an elderly doctor in a small French-Canadian town is married to pretty young Cora (Constance Smith), who seems to chase after Doctor Pearson (Michael Rennie). Suddenly a number of the townspeople start receiving mysterious letters that accuse them of all sorts of misdeeds. One letter even misinforms the town war hero that he has cancer, and the boy commits suicide. His mother swears to revenge his death. Suspicion falls on Denise (Linda Darnell), a crippled girl in love with Dr. Pearson, but her innocence is soon established. Pearson unwittingly discovers that Laurent is the guilty man, but when he finds him, Laurent has been killed by the dead hero's mother.

NAVY BOUND (Monogram)

PRODUCER: William F. Broidy. **DIRECTOR:** Paul Landres. **PLAYERS:** Tom Neal, Regis Toomey, Wendy Waldron.

DRAMA. Joe Morelli (Tom Neal) and his two friends are a crack gun crew aboard the U. S. S. *Massachusetts* under the command of Captain Danning (Regis Toomey). Morelli is a fleet boxing champion, and is all set to re-enlist when he discovers that his foster father is having financial problems. He leaves the Navy, and tries to get from his foster father the necessary funds to pay off his debt on his fishing boat. He is talked into fighting a professional boxer on a winner-take-all basis. At the last minute, the war in Korea calls his pals back to their ship, but at the last minute they return, Morelli wins the fight, the money, and his opportunity to re-enlist in his beloved Navy once more.

BLUE BLOOD (Monogram)

PRODUCER: Ben Schwalb. **DIRECTOR:** Lew Landers. **PLAYERS:** Bill Williams, Jane Nigh, Arthur Shields, Audrey Long, Lyle Talbot.

DRAMA. Tim (Arthur Shields), an old race horse trainer, is given a hitch by Eileen (Jane Nigh) and Sue (Audrey Long) Buchanan, daughters of a wealthy race horse owner, who hires him. He and Eileen discover an old horse that Tim had trained and is now destined to be destroyed. They buy the horse, and Tim then sells a third interest in the animal to Bill Manning (Bill Williams) who is in love with Sue. In one race, a Manning entry breaks a leg and is destroyed. Eileen rushes over to console Manning who realizes that Eileen is the one he really loves. Tanglefoot, Tim's horse, climaxes the picture by winning the big race and a \$15,000 wager for Tim.

ABILENE TRAIL (Monogram)

PRODUCER: Vincent M. Fennelly. **DIRECTOR:** Lewis Collins. **PLAYERS:** Whip Wilson, Andy Clyde, Tommy Farrell, Steve Clark

WESTERN. The Kansas Kid (Whip Wilson and Sagebrush (Andy Clyde), unjustly accused as horse-thieves, flee a sheriff's posse. Their escape is aided by young Ed Dawson, who is wounded while helping them. He offers them jobs with his father's trail herd. The foreman, Slavens, refuses to hire them, and sends them to the rival Colter outfit. After a fight, they force Slavens to reconsider. Kansas and Sagebrush find that Red, a trail boss and Slavens are actually in the pay of Colter. The villains who have been trying to ruin the Dawson cattle drive are revealed when a posse rescues Kansas from Red. Kansas also proves his innocence on the horse-stealing charge at the conclusion.

ADVANCE SYNOPSIS

BLUES BUSTERS

(Monogram)

PRODUCER: Jan Grippo. **DIRECTOR:** William Beaudine. **PLAYERS:** Leo Gorcey, Huntz Hall, Adele Jergens, Craig Stevens, Phyllis Coates.

COMEDY: As a result of a tonsilectomy, Sach Debussy Jones (Huntz Hall) emerges from the hospital with a million-dollar crooner's voice. Slip Mahoney (Leo Gorcey) and his pals open a night club and capitalize on Jones' voice. Business in a rival club, where Lola Stanton (Adele Jergens) is the singer, slumps off. She finally tricks Jones into signing a contract with her club. While singing there, his pal's club loses patronage. They in turn trick Lola into admitting the frameup. But it is too late. Jones' natural voice has returned.

THE WICKED CITY

(Eagle Lion Classics)

PRODUCER: Sacha Kamenka. **DIRECTOR:** Francois Villiers. **PLAYERS:** Maria Montez, Jean-Pierre Aumont, Lilli Palmer.

MELODRAMA. When seaman Eric Martin (Jean-Pierre Aumont) puts into Marseilles, he falls in love with Dolores (Maria Montez), a cabaret girl, who agrees to wait for him. Two gangsters rob him of his money and papers and warn Dolores to keep quiet. Eric, when he gets out of the hospital, searches for Dolores. He gets work as a tourist guide and meets Tania (Lilli Palmer), a gypsy fortune teller. He meets the two gangsters and kills one of them in a brawl. Later he finds Dolores and learns what she really is. He strangles her and surrenders to the police.

MR. UNIVERSE

(Eagle Lion Classics)

PRODUCER: Rex Carlton. **DIRECTOR:** Joseph Lerner. **PLAYERS:** Jack Carson, Janice Paige, Bert Lahr.

COMEDY. Jeff Clayton (Jack Carson), a sidewalk soap hawker, meets his ex-war buddy Tommy Tompkins (Vincent Edwards). Tompkins enters and wins the title of "Mr. Universe," but in a scramble with bobby soxers, loses his clothes and prize money. Tompkins signs to wrestle for promoter Joe Pulaski (Bert Lahr), and is a tremendous success. Later, he becomes unpopular because he tosses his opponents too fast. Joe and Jeff sell 150% of Tompkins to a gangster, and later, when they can't pay off on this swindle, they are compelled to become a wrestling team themselves.

NEW MEXICO

(United Artists)

PRODUCER: Irving Allen. **DIRECTOR:** Irving Reis. **PLAYERS:** Lew Ayres, Marilyn Maxwell, Lloyd Corrigan, Walter Greaza, Jeff Corey, Raymond Burr, Andy Devine.

WESTERN. Lieutenant Hunt (Lew Ayres) of the U. S. Cavalry witnesses the presentation of a peace token by President Lincoln (Hans Conreid) to Indian Chief Acoma. Several years later the Indians' position has deteriorated due to the collusion and brutality of Colonel McCoomb (Walter Greaza). Cherry (Marilyn Maxwell) and a companion arrive at the fort and coincidentally three Indians are arrested for stealing. In reprisal, Acoma's braves kill the Colonel setting off a war. The now Captain Hunt intercepts the chief in hope of peace. However, a battle is inevitable. Acoma is killed, leaving Hunt as the victor.

MY BROTHER, THE OUTLAW

(Eagle Lion Classics)

PRODUCER: Benedict Bogeaus. **DIRECTOR:** Elliott Nugent. **PLAYERS:** Mickey Rooney, Wanda Hendrix, Robert Preston.

DRAMA. Denny O'More (Mickey Rooney) leaves New York to visit his brother, Patrick

(Robert Stack) in Mexico. On his arrival, he sees a bloody holdup by the bandit, El Tigre, Joe Warder (Robert Preston) suspects Patrick's part in El Tigre's actions. Denny joins forces with Texas Ranger Warder to stop El Tigre. Finally, after his capture by the bandit, and his rescue by Warder, Denny and the ranger with the help of the Mexican cavalry destroy El Tigre. Denny even winds up with Patrick's erstwhile girl, Carmel (Wanda Hendrix).

SO LONG AT THE FAIR

(Eagle Lion Classics)

PRODUCER: Betty E. Box. **DIRECTOR:** Terence Fisher and Antony Darnborough. **PLAYERS:** Jean Simmons, Dirk Bogarde.

MELODRAMA. Victoria (Jean Simmons) and her brother John (David Tomlinson) arrive in Paris. The next morning when Vicky wakes she rushes to see John, but to her astonishment John and his bedroom have disappeared. Everyone denies John ever existed and she becomes panicky. It is not until she meets a young artist (Dirk Bogarde) that the mystery is finally solved. He believes her story and they discover that John became ill with a contagious disease and to avoid a panic the hotel owners have removed all traces of him.

ONE MINUTE TO TWELVE

(Eagle Lion Classics)

PRODUCER: Rudolph Carlson. **DIRECTOR:** Goran Gentele. **PLAYERS:** Lars Hanson, Gunnel Brostrom.

DRAMA. Dr. Victor Barring (Lars Hanson), a brilliant nuclear-physicist, is devoted to his work. He even ignores his family. His son is injured trying to prove to his father that he is capable of action. His young assistant leaves him in view of this fact. Later, when government support of his experiment is withdrawn, he accepts backing from a Dr. Kanzell. When he finally sees that atomic energy also has good uses, and also that his backer is an enemy agent, Barring destroys them and himself. His son, now recovering his health intends to carry on the Doctor's work.

COLORADO AMBUSH

(Monogram)

PRODUCER: Vincent M. Fennelly. **DIRECTOR:** Lewis Collins. **PLAYERS:** Johnny Mack Brown, Myron Healey, Lois Hall, Tommy Farrell, Lyle Talbot.

WESTERN. Ranger Johnny Mack Brown investigating the murders of three Wells Fargo messengers, discovers that the son of the Wells Fargo agent is letting gold shipment information slip to Mae, a hotel hostess, who is actually a member of the outlaws. The son, incidentally, supplies horses to Wells Fargo. Johnny is ambushed while riding a pinto, not knowing that that was the signal for a gold shipment. He escapes, and returns to kill the outlaws, but not before he is wounded, and the Wells Fargo agent is murdered. The erring son and Mae die in the fight.

SHORT SUBJECTS

SOCK-A-BYE KITTY (Paramount)

Noveltoon (P10-3)

The cat has insomnia and finds that a sandwich made of crow-quettes is a sleep inducer. Luckily, Buzzy, the crow is available and is trapped. Buzzy advises him that eating before he goes to bed is bad for his health, and guarantees to put the cat to sleep, which he does after a few fast tricks.

Release date, December 22, 1950

7 minutes

HOLD THAT POSE (RKO)

Walt Disney Cartoons (2399)

The Goof takes up photography. In the woods, he spots a bear, tries to photograph him but ends up being pursued by the bear in a wild chase.

Release date, November 3, 1950

7 minutes

WESTERN COURAGE (U-I)

Musical Westerns (5357)

Tex Williams, ex-marshall, and Smokey Rogers traveling to Roaring Forks, help a stranger escape from Slim Farley, who claims Deuce cheated him in a card game. In town, Slim assigns Chuck Gorman to "take care of" Deuce when the stage coach arrives. Gorman, however, is shot by Tex, but shooting is witnessed by Ruth Eaton, who appeals to Tex to help bring law and order to the town. He refuses, but changes his mind when a herd of cattle is stolen. Tex captures the outlaws and he, Smokey and Ruth join in a musical finale.

Release date, August 31, 1950

25 minutes

A SLIP AND A MISS (Columbia)

All-Star Comedies (3422)

Hugh Herbert and his wife, Cora, find themselves in a divorce action instigated by Cora's mother. The trouble starts when he discovers his wife is not a good cook. The girl next door offers Hugh some biscuits and, seeing him alone, offers to cook breakfast. During the culinary action, she has her skirt caught in the stove and torn off. The climax sees Cora returning as well as the girl's husband. The judge chalks up a vote for Herbert, the case is tossed out of court, and Hugh and Cora emerge happy.

Release date, November 9, 1950

16 minutes

WAITING FOR BABY (RKO)

Comedy Specials (13401)

Bob and Betty oversleep and a neighbor knocks on the wall to awaken them, dislodging a picture which falls on Bob's head. Arriving late at the office, his boss suggests a baby might prove helpful in waking him in the morning. Betty phones Bob that she has a surprise for him and Bob, thinking Betty is going to have a baby, arrives home with a doll for practice as an expectant father. Betty thinks the picture falling on his head has unhinged his mind. Her parents arrive and Bob tells them Betty is going to have a baby. Betty denies this, but the sound of a baby crying has everyone rushing into the next room where they find a new alarm clock which cries like a baby.

Release date, September 22, 1950

17 minutes

SLAP HAPPY (Warner)

Vitaphone Novelty (7601)

The misadventures of Ben Turpin, early-day hero of many Mack Sennett comedies, provide scenes from yesteryears' films which make up this bit of fun-loving whimsy.

Release date, October 14, 1950

10 minutes

BEE AT THE BEACH (RKO)

Walt Disney Cartoons (2397)

Donald Duck is rude to a bee at the beach. In revenge, the bee punctures a rubber raft that Donald has blown up. The duck is last seen being chased out to sea by sharks.

Release date, October 13, 1950

7 minutes

DRUG STORE FOLLIES (Columbia)

Variety Favorites (3952)

Texas Jim Lewis and his Lone Star Cowboys are featured specializing in ditties from the old west. In the comedy department, Roscoe Ates, aided by his side-kick George Moore, shines while Carolyn Marsh renders Hoagy Carmichael's immortal "Stardust." Other performers include The Leslies, a dancing trio and juggler, George Moore.

Release date, November 23, 1950

10½ minutes

MORRIS THE MIDGET MOOSE (RKO)

Walt Disney Cartoons (14105)

Morris is the laughing stock of the moose tribe because he is so short. He teams up with Balsam, another moose, and together they make a team, gaining the admiration of the tribe after defeating "Thunderclap," the champion of the tribe.

Release date, November 24, 1950

8 minutes

SHORT SUBJECTS

reviews and synopses

Reviews and synopses of short subjects printed in *Product Digest* are indexed in the *Short Subjects Chart, Product Digest* Section, pages 631-32.

Running times are those furnished by the distributor.

TITO—NEW ALLY? (20th-Fox)

The March of Time (V 16-7)

Attention in this release is focused on Tito and Yugoslavia as a potential ally of the United States. This nation, which stands apart from the other Communist countries, is examined from the inside. Tito's rise is traced, from Communist agitator to leader of his own country. The camera shows the effect of the aid America is giving Yugoslavia and the effect it will have in case of Russian aggression. The paradox of a democratic nation giving material aid to a Communist state is placed clearly before the public. This picture should find interested audiences.

Release date, January, 1951.

18 minutes

SLAP HAPPY SLEUTHS (Columbia)

Stooge Comedies (3403)

The manager of the Onion Oil Co., worried about stick-ups, hires the Three Stooges to pose as gas station attendants on the look-out for any suspicious characters. They find themselves busy as a convertible drives up and the two occupants, a fellow and girl, order the oil changed. The girl keeps the Stooges working on the car while the fellow knocks off the cash register. They make their getaway, but leave a trail of oil, providing the Stooges with a trail which they follow. After a typical Stooge's fight the thugs are captured.

Release date, November 6, 1950 16 minutes

TARGETS ON PARADE (Paramount)

Grantland Rice Sportlight (R10-4)

A display of marksmanship is shown as Walt and Ken Wilhelm whiz arrows through the air at strange targets, including themselves. Skeet shooting is demonstrated by Alex Kerr, national champ for 1950, and bowling by champion Ned Day. Cliff Wyatt shows his skill in casting a line across the water, and a police officer of the Los Angeles Police Department brings this short to a climax as he shatters a piece of chalk held in the mouth of a fellow officer.

Release date, November 24, 1950 10 minutes

FAGIN'S FRESHMAN (Warner)

Blue Ribbon Cartoons (7301)

Blackie, a cat, refuses to sing nursery songs, so his mother sends him to bed. He dreams of a battle with the police, becomes afraid and jumps out the window. Just as he is falling toward the ground, he wakes and finds himself in bed.

Release date, September 16, 1950 7 minutes

TREASURE OF THE NILE (Universal)

Variety View (5346)

The past and present blend in a picturesque panorama in Egypt. A land rich in history, rich in adventure, treasure house of riches old and new is displayed.

September 25, 1950 10 minutes

HEART THROBS OF YESTERDAY

(Columbia)

Screen Snapshots (3854)

Mae Murray introduces the men with whom she appeared in films which skyrocketed her to fame. Seen with Miss Murray, in the role which brought them renown, are Douglas Fairbanks, Bert Lytell, Conrad Nagel, Richard Dix, Ronald Colman, Lloyd Hughes, John Barrymore, Clark Gable, Rudolph Valentino and many others.

Release date, February, 1951

10 minutes

FITS IN A FIDDLE (RKO)

Clark and McCullough (Reissue) (13601)

Clark, as a sidewalk musician, pretends to play a bass viola while McCullough passes the hat. An orchestra leader hires Clark, with McCullough as assistant, to play in a radio broadcast rehearsal, but that engagement ends with a duel fought with violins. The musicians rush away and, after interrupting other radio programs, the boys take the orchestra leader's place and start to tune up. One draw of the bow on a bass string causes an explosion wrecking the place.

Release date, September 8, 1950 15 minutes

BROTHER JOHN (Universal)

Cartoon Melodies (6381)

Cartoons form a background as the King's Men sing "I Want My Mama," "Sleepy Time Gal," and "Brother John" for audience participation.

Release date, November 20, 1950 9 minutes

HEY, NANNY NANNY (RKO)

Clark and McCullough (Reissue) (13602)

Mr. Bond complains to his wife of a backache at breakfast, and decides to employ a masseur to give him a rubdown. Clark and McCullough, pretending to be the masseur's assistants, pour horse liniment on Mr. Bond, at which point he chases the two down the street. They meet a magician who sells them his tricks and tells them to perform in his place. This venture turns out unsuccessfully, and Clark and McCullough are last seen making a hasty get-a-way through a window.

Release date, October 20, 1950 15 minutes

A SNITCH IN TIME (Columbia)

Stooge Comedies (3404)

Nothing daunted by the fact that they know nothing about the art of cabinet-making, the Three Stooges embark on careers as carpenters and furniture-finishers. While "finishing" the furniture of the mistress of a boarding house, the trio becomes involved with thieves who have just robbed a jewelry store. After a mix-up, the crooks are rounded up.

Release date, December 7, 1950 16½ minutes

FUN AT SHADOW MOUNTAIN

(Columbia)

Screen Snapshots (3852)

The Shadow Mountain Club, located in Coachella Valley, not far from Palm Springs, Calif., is a haven for Hollywoodians, such as Don DeFore and his wife, June Havoc, Steve Cochran, John Bromfield, Lon McCallister, Corinne Calvet and Denise Darcel. This shows them at play.

Release date, September 28, 1950 11 minutes

MICE MEETING YOU (Paramount)

Noveltoon (P10-2)

The mice are getting all set for a wonderful Christmas. Then along comes the cat! They are unhappy until along comes Herman who frightens the cat out of town.

Release date, November 10, 1950 7 minutes

PEGGY, PEG AND POLLY (Universal)

Cartoon Melodies (6382)

The King's Men open with "Peg O' My Heart," followed by "Polly Wolly Doodle" and "Peggy O'Neil." As the King's Men sing each number, they urge the audience to participate in the chorus.

Release date, January 22, 1951

8 minutes

HOLLYWOOD GOES TO BAT (Columbia)

Screen Snapshots (3853)

Gilmore Field is the scene of two softball teams, headed by Jack Carson and Dennis Morgan. Among the athletes seen are Tony Martin, Robert Mitchum, David Brien, Sonny Tufts, Bob Crosby, Roddy McDowell and Art Linkletter. Prominent in the bleachers are Jane Russell, Marilyn Maxwell, Adrian Booth and Rhonda Fleming.

Release date, November 16, 1950 10 minutes

THE HARMONICATS AND MIGUELITO VALDES' ORCHESTRA (Universal)

Name-Band Musical (6301)

Presented are Antonio and Luisa Triana, dancers, and the Williams Trio, as well as the Harmonicats and Miguelito Valdes' orchestra. Songs included are "Calypso Man," "Mambo Jambo," "La Novia Del Torero," "La Vie En Rose," "Jaleo De Jerez," "Peg O' My Heart," and "Harmonica Boogie."

Release date, November 8, 1950 15 minutes

THE ARISTO CAT (Warner)

Blue Ribbon Cartoon (7303)

A spoiled cat is left alone in a large mansion. He comes across two mice, who learn that he is ignorant of the ways of the animal world. They take advantage of this and "sic" him on the dog.

Release date, November 11, 1950 7 minutes

POP 'IM POP (Warner)

Technicolor Cartoon (7702)

Sylvester Cat thinks a kangaroo is a giant mouse. His son eggs him on to fight the kangaroo, which he is forced to do to save face with his son. Although outclassed, Sylvester manages to fool his son into thinking that he has won the fight.

Release date, October 28, 1950 7 minutes

THE CITY OF BEAUTIFUL GIRLS

(Paramount)

Pacemaker (K10-2)

Ann Williamson is one of the many mermaids who inhabits the Florida Cypress Gardens. She and the other pretty aquabellies are the reason this fabulous spot is known as "The City of Beautiful Girls." Visitors from every state come to gaze at the tropical flowers, the thrilling water shows and the beautiful girls.

Release date, October 27, 1950 10 minutes

FRESH YEGGS (Paramount)

Screen Song (X10-2)

Things are jumping in jail as some inmates plan a break for freedom and others spend their time shouting their innocence. The prisoners join in a big song-fest with "Give My Regards to Broadway." The audience is invited to join in.

Release date, November 17, 1950 7 minutes

MARDI GRAS (Paramount)

Musical Parade Featurette (FF10-1)

In the carnival setting of Mardi Gras is woven the romantic adventures of Susy Brown (Betty Rhodes) and Johnnie Jones (Johnnie Johnston). In this world of make-believe, the girl poses as a society debutante and the boy as a man-about-town, but both reveal their true identities as stenographer and soda jerk when they are picked to rule as king and queen of the carnival.

Release date, October 6, 1950

19 minutes

SHORT SUBJECTS

COMPOSERS IN CLAY (Canton-Weiner)

This two-reeler, produced by Thomas Craven, is an interesting exposition of the art of sculpture. Through some clever camera work supervised by Andre Dantan and Frederic Bornet, "Composers in Clay" takes the audience on a trip with the various contemporary artists, but also shows the mechanical side of the art. Thus each sculptor is seen working in his studio and the various processes of work in clay, plaster, stone, bronze and terra cotta are more than adequately explained. The film has some fascinating moments but its greatest value is educational. Some good tieups can be made with schools and art classes. The film also has some excellent examples of the work of the masters.

Release date, October, 1950 17 minutes

RACING THRILLS (Warner)

Technicolor Sports Parade (6509)

Many varieties of Florida racing are presented with accompanying thrills. Starting with the thrilling stock car classic at Daytona Beach, the action continues at St. Petersburg dog track and romantic Hialeah race track.

Release date, July 8, 1950 10 minutes

HER HONOR THE MARE (Paramount)

Popeye Champion (Z10-1)

Popeye's little nephews are at it again—making his life difficult. They come home with a horse which is homeless and housekeeping is no problem compared to horse-keeping.

Release date, December 8, 1950 7 minutes

KORN KOBBLERS (Columbia)

Variety Favorites (3951)

The Kobblers are featured with their original renditions of "Little Brown Jug" and "Casey Jones." Also contributing to the merriment of the reel are Frances Urban, a specialty dancer, and Cynda Glen, the "Eccentric Comedienne."

Release date, September 21, 1950 11 minutes

FAIREST OF THE FINEST (RKO)

Screenliners (14202)

New York's Police Academy is the training base for new policewomen. A candidate for the course must pass many rigid examinations and, when admitted, familiarizes herself with every type of crime and learns the art of judo. After three months of training, the policewomen serves apprenticeship in various departments, after which she becomes a regular member.

Release date, October 6, 1950 8 minutes

STOOGIE FOR A MOUSE (Warner)

Technicolor Cartoon (7701)

A mouse is after a piece of cheese on the kitchen table, but a cat and dog are in his way. He uses a number of tricks to get rid of them, but when he succeeds, the mouse finds a new cat and dog on guard.

Release date, October 21, 1950 7 minutes

JUST FUR FUN (Paramount)

Pacemaker (K10-1)

The raccoons, Rodney and Roscoe, are on the loose, chasing a frog, looking for the inside of a turtle, and finally breaking into a house to get at the sugar jar and the eggs and settling down for a snack.

Release date, October 20, 1950 10 minutes

NOVA SCOTIA WOODCOCK (RKO)

Sportscope (04,313)

A plane lands a hunting party at the Yarmouth airport in Nova Scotia. At Braemar Lodge, outside the city, preparations are made for the quest of the woodcock. The hunters get an early morning start, and after a difficult chase, bag some of the birds.

Release date, August 25, 1950 8 minutes

LETTER TO A REBEL (RKO)

This Is America (13104) (Reissue)

First released during the 1947-48 season, "Letter to a Rebel" is now reissued at a time when there is a new emphasis on spiritual and practical values that make up America. This is excellent timing, and the picture should get hearty support from civic and political leaders, educators, the clergy and all the others who have a hand in shaping the nation's destiny. The "rebel" in this case is a typical young college student from an average community who accepts a false dogma sold to him by forces which oppose the system prevailing in this country. The youth writes an editorial in his college paper and his father, a small-town editor, answers him. "Letter to a Rebel" is well-produced, in good taste, does no flag waving, never preaches but leaves a message, and is worth any exhibitor's playing time.

Release date, December 8, 1950 16 minutes

A FRACTURED LEGHORN (Warner)

Merrie Melodies Cartoons (6717)

A cat is looking for a worm to use as bait to catch goldfish when he is set upon by a rooster who can't understand why a cat would be after a worm. The rooster catches him several times and finally decides to share the worm, which gets busy and outwits both of them to save his life.

Release date, September 16, 1950 7 minutes

BOOS IN THE NITE (Paramount)

Screen Song (X9-12)

Hallowe'en brings out the ghosts to a party of food, music and dancing. They all get together for a community sing with the perennial favorite, "Pack Up Your Troubles," and the audience is invited to join in.

Release date, September 22, 1950 6 minutes

BABY WANTS SPINACH (Paramount)

Popeye (E9-8)

Popeye is asked by Olive Oyl to be a baby sitter for her cousin, Sweetpea. After many precarious adventures with Sweetpea, Popeye returns the infant to Olive Oyl, with little thanks for a job well done.

Release date, September 29, 1950 6 minutes

THE MOTH AND THE FLAME (RKO)

Walt Disney Cartoon (14701)

A boy moth and a girl moth invade a second-hand clothing store. The girl is chased by the flame of a candle and, just as it is about to catch her, the boy and other moths subdue the flame and rescue the girl.

Release date, October 27, 1950 8 minutes

DESERT HI-JINKS (Paramount)

Sportlights (R10-1)

Here's a switch—winter sports in the middle of the Arizona and California deserts. Skiing and tobogganning are on desert sands, water skiing on an irrigation canal flowing from the Colorado River and a variation on polo are shown.

Release date, October 6, 1950 9 minutes

SLIGHTLY DAFFY (Warner)

Blue Ribbon Cartoon (7302) (Reissue)

Porky Pig and Daffy Duck are located in a Western stockade, expecting an attack from Indians. After the usual amount of horseplay, they set out after the Indians, with Daffy ending up as a human machine-gun.

Release date, October 14, 1950 7 minutes

CROCODILE HUNTERS (RKO)

Sportscope (14301)

Northern Australia is the hunting ground for crocodiles. Bob Cutler's team does most of its shooting at night when it checks water holes where snares are set. One huge crocodile is caught as a result, and though the job is a lonely one, the rewards are rich.

Release date, September 22, 1950 9 minutes

THE MAGNETIC TIDE (20th-Fox)

Produced and directed by Dorothy Silverstone, wife of 20th-Fox's Murray Silverstone, this is a Cinecolor documentary of the Holy Land, purporting to give the viewer both a visual picture of modern Israel and of the pioneers whose sweat and tears go into the making of a new country. While some scenes are moving and well-staged, others suffer from poor photography and considerable color blur. When the lighting is adequate, the screen glows with such biblical landmarks as the Church of the Holy Sepulchre, the Wailing Wall and the Mosque of Omar. Several Tel-Aviv musical groups provide the background music. Dennis King was the narrator. Three other members of the Silverstone family also had a hand in making the picture.

Release date, November, 1950 21 minutes

SEVEN CITIES OF WASHINGTON (RKO)

This Is America (13,102)

This two-reeler is an interesting and educational tour of America's capital—the city of Washington, D. C. The theme of the film, as indicated in the title, is that Washington is actually composed of seven cities. Shown are most of the architectural features and much of its social life. The camera also takes the audience on a visit to the International Press Club, and one of the highlights of the picture is the Presidential press conference with all its excitement. This short should be well received by adults and children.

Release date, October 15, 1950 15 minutes

WHEREABOUTS UNKNOWN (RKO)

This Is America (13,103)

The subject dealt with in this short subject is missing persons, and the theme is developed by a complete study of the New York Police Department's Missing Persons Bureau, which handles some 12,000 of these cases annually. The dramatization of this very human and common problem is effectively handled and provides some thrilling moments. Statistics are offered, problems presented and many answers given as to how more than 98 per cent of the disappearances are solved. One case is taken from the files and followed from start to finish.

Release date, November 11, 1950 15 minutes

SCHOOLS MARCH ON (20th-Fox)

March of Time (Vol. XVI, No. 7)

What this country has accomplished in the field of formal education makes up the theme of this latest March of Time subject. "Schools March On," however, does not restrict itself to pointing out the positive aspects of the U. S. educational system; another important value is the manner in which it stresses the fact that grade schools in many rural communities are far from adequate in terms of the needs of their pupils. To do this, the camera moved to Woodford County, Ill., to show how the community successfully solved the problem by proper zoning and consolidation. It should be a welcome addition to any program.

Release date, November 10, 1950 18 minutes

OPERATION JACK FROST (Paramount)

Sportlights (R9-10)

The Dartmouth Outing Club's biggest event of the year is the Winter Carnival. Experts teach members of the Outing Club the secrets of boat building, hunting, fishing and mountain climbing. Ski racing and jumping dazzle the viewers as the winter frolic runs its course.

Release date, September 1, 1950 10 minutes

FIESTA TIME (Paramount)

Screen Songs (X10-1)

Here's a tour of Mexico with a gag for every colorful view. At the Fiesta, the Mexican jumping bean turns into the famous bouncing white ball which cues everyone on the entertaining "community sing" featuring the song, "Alla En El Rancho Grande."

Release date, December 8, 1950 7 minutes

MOTION PICTURE HERALD, DECEMBER 30, 1950

THIRTIETH ANNIVERSARY SPECIAL (Columbia)

Screen Snapshots (3851)

Top stars are those funsters, Dean Martin and Jerry Lewis, in this anniversary of Screen Snapshots. Other Hollywood figures who appear on the scene include Rhonda Fleming, Wendell Corey, Don DeFore, John Bromfield, Corrine Calvet, Hal Peary, Diana Lynn and George Jessel.

Release date, September 28, 1950 11 minutes

GOLDEN YEGGS (Warner)

Merrie Melodies Cartoons (6714)

Daffy Duck is believed by gangsters to be the goose that laid the golden egg. They try to intimidate Daffy into laying one for them. He tries every sort of stall, but in the end surprises himself by producing a golden egg after all.

Release date, August 5, 1950 7 minutes

BARBERSHOP BALLADS (Warner)

Featurette (Re-release) (7102)

Opening in an old-fashioned barbershop, a quartet renders a tuneful array of old-time tunes, featuring such favorites as "Sweet Adeline," "Tenting Tonight," "When Johnny Comes Marching Home" and many others.

Release date, November 18, 1950 20 minutes

SAVED BY THE BELL (Paramount)

Noveltoon (P9-10)

The mice are afraid of the cat until Hoiman comes along, who is fearless. He decides that a bell should be hung around the cat's throat and, after a long chase, the cat is exhausted. Hoiman finishes the job and saves the mice.

Release date, September 15, 1950 7 minutes

TOTS AND TEENS (Columbia)

Film Novelties (3901)

Wally Wanger's school of talent, dedicated to teaching the younger element the fundamentals of the stage is shown. Among the children heard from is Verna Raymond, who has been featured several times with Milton Berle and Bob Hope.

Release date, September 28, 1950 10 minutes

HILLBILLY HARE (Warner)

Bugs Bunny Specials (6724)

Bugs Bunny seeks peace in the Ozark Mountains, but instead finds danger and excitement in the person of two hillbilly hunters. When the boys are lured by the rabbit into a square dance, Bugs "calls" the dance—and the boys are glad to get out of it with their hides.

Release date, August 12, 1950 7 minutes

THE ROYAL RODEO (Warner)

Technicolor Special (Re-release) (7002)

Bill Stevens and his Wild West show arrive in the Kingdom of Avania. The king an ardent

admirer of Bill, orders a command performance of the show and the cowboys go through their stunts in the palace courtyard.

Release date, November 4, 1950 15 minutes

BUNKER HILL BUNNY (Warner)

"Bugs Bunny" Specials (6725)

Bugs Bunny is defending a fort against the enemy, Sam Von Shamm. Despite all of Sam's schemes to capture Bugs and his fort, he is no match for the bunny who carries the day to victory.

Release date, September 23, 1950 7 minutes

GRANDAD OF RACES (Warner)

Sports Parade (7502)

Sienna, in Italy's Tuscany, is noted for its festival of the Palio. Rivalry between the wards of the town is dangerous on festival day. The Palio races are demonstrated, and the suicidal show, probably unequaled on any race track, is the climax of the festivities.

Release date, September 2, 1950 10 minutes

RIOT IN RHYTHM (Paramount)

Popeye (E10-2)

Popeye can't get any rest due to his nephews playing their musical instruments. They ignore his pleas to stop so Popeye pulls his bed outside of the movie frame and goes to sleep.

Release date, November 17, 1950 7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 631-32, issue of December 16, 1950.

Feature product by Company starts on page 621 issue of December 16, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389	AYC	A-1 Good
Abilene Town	Realart	Randolph Scott-R. Fleming	(reissue) Sept. 1, '50	89m	Jan. 12, '46	2793		
Abilene Trail (4946)	Mono.	Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S)643	AYC	A-1 Good
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	Spring Byington-Brett King	Jan. 28, '51		Dec. 30	(S)643		
Across the Badlands (262)	Col.	Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1 Good
Adam and Evelyn (Brit.) (923)	Univ.	Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2 Good
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B Good
Again . . . Pioneers	PFC	Colleen Townsend-Sarah Padden	Not Set	72m	Dec. 23	635		Fair
Alcatraz Island (002)	WB	John Litel-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		A-2
All About Eve (030)*	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B Excellent
All Quiet on the Western Front	Realart	Lew Ayres-Louis Wolheim	(reissue) Aug. 1, '50	103m	July 22	398		B
American Guerrilla in the Philippines (color) (1032)*	20th-Fox	Tyrone Power-Micheline Prelle	Dec., '50	105m	Nov. 18	571	AYC	A-2 Good
Annie Get Your Gun (color) (39)*	MGM	Betty Hutton-Howard Keel	Aug., '50	107m	Apr. 15	261	AYC	A-2 Excellent
Arizona Territory (4942)	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m	Oct. 14	518		A-1 Fair
Armored Car Robbery (025)	RKO	Robert Sterling-Adele Jorgens	June 7, '50	68m	June 17	347	A	B Good
Asphalt Jungle, The (29)*	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285	A	B Excellent
At War with the Army	Para.	Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614		Good
Avengers, The (4920)	Rep.	John Carroll-Adele Mara	June 26, '50	90m	June 17	347	AY	A-2 Good
BANDIT Queen (5011)	Lippert	Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599		Good
Bayonet Charge (formerly The Imposter)	Realart	Jean Gabin-Ellen Drew	(reissue) Aug. 1, '50	94m	Feb. 12, '44	1754		Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED— (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Beauty on Parade (203)	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	A-2 Good
Belle Le Grand	Rep.	Vera Ralston-John Carroll	Jan. 27, '51					
Between Midnight and Dawn (328)	Col.	Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2 Very Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2 Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July, '50	70m	July 22	398	AYC	A-1 Good
Big Cage, The	Realart	Clyde Beatty-Anita Page (reissue)	Aug. 15, '50	80m	Mar. 4, '33	46		
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2 Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2 Excellent
Big Timber (4908)	Mono.	Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511	AYC	Good
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2 Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m				
Blazing Sun (246)	Col.	Gene Autry-Anne Gwynne	Nov., '50	70m	Nov. 4	554	AYC	A-1 Fair
Blue Blood (4904) color	Mono.	Bill Williams-Jane Nigh	Jan. 7, '51		Dec. 30	(S) 643		
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	A-2 Fair
Blues Busters (4916)								
(formerly Bowery Thrush)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m	Dec. 30	(S) 644	AY	A-2
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S) 547	AYC	A-1
Border Outlaws	ELC	Spade Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2 Fair
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502		A-1 Average
Border Treasure (105)	RKO	Tim Holt-Jane Nigh	Aug., '50	60m	Sept. 9	478	AY	A-1 Fair
Born to Be Bad (for. Bed of Roses) (101)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B Very Good
Born Yesterday	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B Excellent
Branded (color) (5009)	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1 Very Good
Brave Bulls, The	Col.	Mel Ferrer-Miraslava	Not Set		Nov. 4	(S) 554		
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B Very Good
Breakthrough (747)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1 Excellent
Bright Leaf (928)*	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B Very Good
Broken Arrow (color) (014)*	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	A-1 Excellent
Buckaroo Sheriff of Texas	Rep.	Red White-Judy Dawson	Not Set	60m	Dec. 30	642		Good
Buffalo Stampede (formerly The Thundering Herd)	Favorite	Randolph Scott-R. Hatton	(reissue) Oct., '50	61m				
Bunco Squad (104)	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2 Good
CAGED (925)*	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2 Very Good
California Passage (5005)	Rep.	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1 Good
Call of the Klondike (4920)	Mono	Kirby Grant-Chinook	Dec. 17, '50				AYC	A-1
(formerly, Fangs of the North)								
Captive Girl (240)	Col.	Johnny Weismuller-Buster Crabbe	July, '50	73m	Apr. 22	271	AYC	A-1 Fair
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1 Very Good
Cassino to Korea (5008)	Para.	Documentary	Oct., '50	58m	Sept. 30	502	AY	A-1 Good
Cause for Alarm	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51		Nov. 11	(S) 562		
Cavalry Scout (5101)	Mono.	Rod Cameron-Audrey Long	Feb. 25, '51		Dec. 30	(S) 643		
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2 Fair
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S) 563	AYC	
City Lights	UA	Charles Chaplin-V. Cherrill (reissue)	Sept., '50	85m	May 13	295		A-2
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S) 644		
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10	330		A-1 Fair
Colt 45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1 Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1 Good
Company She Keeps, The (formerly The Wall Outside)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633		Good
Convicted (324)	Col.	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	B Good
Copper Canyon (color) (5003)*	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AY	A-2 Excellent
Counterspy Meets Scotland Yard	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606		Average
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434	AYC	A-2 Good
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		A-1 Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295	AYC	A-1 Average
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A2 Good
Crooked River (4926)	Lippert	James Ellison-Russell Hayden	May 5, '50	55m	May 20	(S) 305		A-1
Cry Danger	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51					
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1 Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2 Fair
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	Roadshow	112m	Nov. 18	569	AYC	Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2 Good
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B Good
Dancing Years (Brit.) (color)	Stratford	Dennis Price-Gisele Preville	Aug., '50	98m	Aug. 19	442		Good
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B Good
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1 Good
Dead Man's Eye	Realart	Lon Chaney-Jean Parker (reissue)	May, '50	64m	Sept. 16, '44	102		Average
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398	AYC	A-1 Good
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	A-2 Good
Desert Hawk (color) (925)	Univ.	Yvonne deCarlo-Richard Greene	Aug., '50	77m	Aug. 12	434	AYC	A-2 Fair
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346		Good
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug., '50	91m	July 1	366	AYC	A-1 Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B Fair
Destination Tokyo (923)	WB	Cary Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278		A-1
Destry Rides Again	Realart	Marlene Dietrich-James Stewart (reissue)	June, '50	94m	Dec. 2, '39	41		
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1 Average
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2 Very Good
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50	102m	July 29	406		A-1
Double Crossbones (color)	Univ.	Donald O'Connor-Helena Carter	Jan., '51	75m	Nov. 25	589	AYC	Good
Double Deal	RKO	Marie Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641		Fair
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1 Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar 25	238	AYC	A-1 Average
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B Good
Edge of Doom (152)	RKO	Dana Andrews-Farley Granger	Sept. 30, '50	99m	Aug. 5	413	A	A-2 Excellent
Emergency Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B Good
Experiment Alcatraz (107)	RKO	John Howard-Joan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2 Fair

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Eye Witness (Brit.)	ELC	Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29	405	A	A-2	Very Good
FALLEN Idol, The (Brit.) (107)	SRO	Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8	41	AY	B	Very Good
Fancy Pants (color) (5001)*	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1	Excellent
Farewell to Yesterday (028)	20th-Fox	Documentary	Sept., '50	90m	Sept. 16	485	AY	A-1	Excellent
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	Oct. 14	519		A-1	Poor
Father Makes Good (4917)	Mono.	Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331	AYC	A-2	Average
Father of the Bride (30)*	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1	Excellent
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643			
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
50 Years Before Your Eyes (931)	WB	Documentary	July 29, '50	70m	June 24	353	AYC	A-1	Very Good
Fighting Caravans	Favorite	Gary Cooper-Lily Damita	(reissue) Dec. '50	86m	Jan. 17, '31	59			
Fighting Command	Realtart	Anne Gwynne-Noah Beery, Jr.	(reissue) July, '50	108m	Aug. 7, '43	1469			Good
(formerly We've Never Been Licked)									
File on Thelma Jordan (See Thelma Jordan)									
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1	Good
Flame and the Arrow, The (color) (930)* WB		Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2	Excellent
Flying Missile, The	Col.	Glenn Ford, Viveca Lindfors	Jan., '51						
For Heaven's Sake	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	B	Good
For Them That Trespass (Brit.)	Stratford	Richard Todd-Patricia Plunkett	July 6, '50	95m					
Fortunes of Captain Blood (233)	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY	A-1	Very Good
Frenchie	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598		A-2	Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	Jan., '51		Dec. 30	(S)643			
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1	Fair
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607			Fair
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AY	A-2	Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B	Good
Fury in the Sky	Realtart	Loretta Young-G. Fitzgerald	(reissue) July, '50	83m	Mar. 25, '44	1814			Fair
(formerly Ladies Courageous)									
GAMBLING House (formerly Mike Fury)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641			Fair
Gasoline Alley	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51						
Gene Autry and the Mounties	Col.	Gene Autry-Pat Buttram	Jan., '51		Nov. 11	(S)562			
Glass Menagerie, The (007)	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2	Very Good
Glass Mountain, The (Brit.) (012)	ELC	Valentina Cortesa-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2	Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278		A-2	
Goldbergs, The (5011)	Para.	Gertrude Berg-Phillip Loeb	Jan., '51	83m	Dec. 2	597	AYC	A-1	Very Good
Golden Gloves Story, The (023)	ELC	James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1	Good
Golden Salamander, The (Brit.)	ELC	Anouk-Trevor Howard	Dec. 1, '50	96m	June 24	(S)358	AY	A-1	
Good Humor Man (237)	Col.	Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1	Very Good
Good Time Girl (Brit.)	ELC	Jean Kent-Dennis Price	May 11, '50	81m	May 27	315		B	Poor
Great Jewel Robber, The (929)	WB	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B	Good
Great Missouri Raid, The (5013) (color)	Para.	Wendell Corey-Macdonald Carey	Feb., '51	85m	Dec. 9	605			Excellent
Grounds for Marriage (114)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	91m	Dec. 16	614			Fair
Guilty of Murder	Realtart	George Sanders-G. Fitzgerald (reissue)	June, '50	80m	Aug. 18, '45	2598			Good
(formerly The Strange Affair of Uncle Harry)									
Gunfighter, The (015)*	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunfire (4932)	Lippert	Don Barry-Wally Vernon	July 21, '50	59m	July 22	397		A-1	Good
Guns A'Blazin'									
(formerly Law and Order)	Realtart	Walter Huston-W. Brennan (reissue)	Sept. 1, '50	73m	Mar. 12, '32	56			
Gypsy Wildcat	Realtart	Maria Montez-Jon Hall (reissue)	June, '50	75m	Aug. 12, '44	2041			Good
HALLS of Montezuma (color)	20th-Fox	Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613			Superior
Hamlet (Brit.) (Spcl.)* (101)	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, '48	(17)	AY	A-2	
Happiest Days of Your Life, The	London	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC		Good
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1	Very Good
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2	Very Good
Harvey (107)	Univ.	James Stewart-Josephine Hull	Not Set	104m	Oct. 21	538	AYC	A-2	Excellent
Hell Town	Favorite	John Wayne-A. Ladd-M. Hunt (reissue)	Oct., '50	59m					
Her Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B	
Here Come the Co-Eds	Realtart	Bud Abbott-Lou Costello (reissue)	June, '50	90m	Feb. 3, '45	2297			Good
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2	Good
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Wills	Sept., '50	81m	Aug. 12	434	AY	A-1	Good
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B	Good
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354		A-2	Fair
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser	May 1, '50	67m	July 1	366	AYC	A-1	Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	Feb. 24, '51		Oct. 28	(S)546			
Hit Parade of 1951 (5002)	Rep.	John Carroll-Marie McDonald	Oct. 15, '50	85m	Oct. 28	545	AY	A-2	Good
Hoedown (251)	Col.	Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	354	AYC	A-1	Good
Holiday Rhythm (4911)	Lippert	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	60m	Oct. 7	510		A-2	Very Good
Holy Year at the Vatican, The	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493		A-1	Good
Holy Year, 1950	20th-Fox	Documentary	Aug., '50	42m	Aug. 5	414	AYC	A-1	Good
Hot Rod (4918)	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	A-1	Average
House of Dracula	Realtart	Lon Chaney-J. Carradine (reissue)	Oct. 1, '50	67m	Dec. 8, '45	2746			Average
House of Frankenstein	Realtart	Boris Karloff-Lon Chaney (reissue)	Oct. 1, '50	71m	Dec. 23, '44	2237			Excellent
Hue and Cry	Fine Arts	Alastair Sim-Jack Warnbr	Not Set	82m	Dec. 9	606			Very Good
Humphrey Takes a Chance (4912)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	62m	June 24	(S)358	AYC	A-1	
Hunt the Man Down	RKO	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641			Fair
I KILLED Geronimo	ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50	62m	Dec. 9	606	AYC	A-1	Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414		A-1	Fair
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2	Average
I'd Climb the Highest Mountain (color)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51		Dec. 30	(S)643			
If This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
I'll Get By (color) (027)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	501	AYC	A-1	Excellent
In a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2	Very Good
Indian Territory (249)	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477	AYC	A-1	Good

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Iroquois Trail	UA	George Montgomery-B. Marshall	June 16, '50	85m	June 10	329		A-1 Very Good
It's a Small World (030)	ELC	Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	A-2 Good
It's Hard to Be Good	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		Fair
JACKIE Robinson Story, The (032)	ELC	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1 Very Good
Jackpot, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2 Excellent
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 16, '50					
Joan of Arc (color) (165)	RKO	Ingrid Bergman-Jose Ferrer	Nov., '50	118m	Oct. 30	4366	AY	A-1 Superior
Joe Palooka in the Squared Circle (5117)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m				
Johnny One-Eye	U.A.	Pat O'Brien-Wayne Morris	May 5, '50	78m	June 24	354	A	B Good
Jungle Stampede (4922)	Rep.	George Breakston-Yorkie Coplen	July 29, '50	60m	Aug. 5	414		C Good
KANGEROO Kid	ELC	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S)642	AYC	A-1
Kansas Raiders (color) (104)	Univ.	A. Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B Good
Keep 'Em Slugging	Realart	Dead End Kids	(reissue) May, '50	61m	Mar. 6, '43	1189		Fair
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	AYC or AY	A-2 Good
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	A-1 Very Good
Killer That Stalked New York (241) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	Good
Kim (color) (115)	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	112m	Dec. 9	605	AYC	A-1 Good
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Not Set	59m	Dec. 23	634		Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1 Excellent
Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Payton	Aug. 19, '50	102m	Aug. 5	413		B Very Good
Korea Patrol	ELC	Richard Emory-Teri Duna	Jan., '51					
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2 Fair
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1 Excellent
Last of the Buccaneers (color) (341)	Col.	Paul Henreid-Jack Oakie	Oct., '50	79m	Oct. 14	518	AY	A-1 Good
Law of the Badlands	RKO	Tim Holt-Joan Dixon	Not Set	60m	Dec. 30	642		Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m	Nov. 11	561		Fair
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2 Good
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442	AYC	A-2 Good
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	B Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30		
Lightning Guns (361)	Col.	Charles Starrett-Smiley Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1 Fair
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477	A	A-2 Average
Lorna Doone (color)	Col.	Richard Greene-Barbara Hale	Not Set		Nov. 4	(S)555		
Lost People, The	Pent.	Dennis Price-Mai Zetterling	Oct., '50	89m	Oct. 21	538		Good
Lost Volcano, The (4905)	Mono.	Johnny Sheffield-Marjorie Lord	June 25, '50	76m	July 1	365	AYC	Very Good
Louise (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1 Excellent
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	B Very Good
Lucky Losers (4914)	Mono.	Leo Gorcey-Hunt Hall	May 14, '50	69m	June 24	(S)358	AYC	A-2
MACBETH (5003)	Rep.	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4350		Good
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545	AYC	A-2 Good
Mad With Much Heart	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)554		
Madeleine (Brit.) (983)	Univ.	Ann Todd-Ivan Desny	Not Set	101m	Sept. 2	457	A	B Good
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupuis	Aug., '50	90-67m	Oct. 28	546	A	A-2 Good
Magnificent Yankee, The	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	89m	Nov. 18	569		A-1 Very Good
Man Who Cheated Himself, The	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	Good
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2 Excellent
Merry Monahans, The	Realart	Donald O'Connor-Ann Blyth	(reissue) June, '50	91m	Aug. 19, '44	2053		Good
Military Academy (210)	Col.	Stanley Clements-Myron Walton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1 Fair
Milkman, The (102)	Univ.	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	AYC	A-1 Good
Miniver Story, The (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	AY	B Good
Missouriens, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-1 Good
Mister 880 (024)*	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1 Excellent
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A	A-2 Average
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		A-2 Good
Mr. Music (5007)	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2 Excellent
Mr. Universe	ELC	Jack Carson-Janet Paige	Jan., '51	90m	Dec. 30	(S)644	AYC	
Mrs. FitzHerbert (Brit.)	Stratford	Leslie Banks-Margaret Scott	May 10, '50	103m	Dec. 30	(S)643		
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B Good
Mudlark, The	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1 Good
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A or AY	B Excellent
My Brother, the Outlaw (formerly, The Tiger)	ELC	Mickey Rooney-Wanda Hendrix	Feb., '51		Dec. 30	(S)644		
My Friend Irma Goes West (4922)*	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	B Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m				
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2 Very Good
Mystery Submarine (106)	Univ.	Macdonald Carey-Marta Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1 Good
NAGANA	Realart	Tala Birell-Melvyn Douglas	(reissue) Aug. 15, '50	74m	Jan. 7, '33	27		
Naughty Arlette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Not Set	86m	June 24	(S)359		B
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Jan. 21, '51		Dec. 30	(S)643		
Never a Dull Moment (106) (formerly Come Share My Love)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1 Very Good
New Mexico	UA	Law Ayres-Marilyn Maxwell	Not Set		Dec. 30	(S)644		
Next Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	83m	June 10	329		Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	B Very Good
Nightmare	Realart	Diana Barrymore-Brian Donlevy	(reissue) May, '50	82m	Nov. 21, '42	1018		Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B Good
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2 Excellent
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B Excellent
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1 Good
OF Men and Music	20th-Fox	Concert Package	Not Set	85m	Nov. 25	590	AYC	A-1 Very Good
Old Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	A-2 Good
Oliver Twist (Brit.) (828)	ELC	Robert Newton-Alec Guinness	Jan., '51	115m	June 26	(S)4219		
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2 Average
Once a Thief	UA	June Havoc-Cesar Romero	July 7, '50	88m	July 1	365	A	A-2 Good
One Minute to Twelve	ELC	Lars Hanson-Gunnar Brostrom	Oct. 1, '50		Dec. 30	(S)644	AYC	A-2

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS	
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One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634		Average
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	May 5, '50	74m	Apr. 29	278	A-1	Good
Operation Pacific (013)	WB	John Wayne-Patricia Neal	Jan. 27, '51		Dec. 30	(S) 644		
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634		Average
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	Very Good
Outlaw Gold (4954) (formerly Massacre Valley)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	58m				
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	51m	Nov. 11	(S) 562		
Outrage (103)	RKO	Mala Powers-Tod Andrews	Aug., '50	75m	Aug. 26	450	AY	Good
PAGAN Love Song (color) (112)	MGM	Esther Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		Very Good
Pancho Villa Returns	Hispano Cont.	Leo Carrillo-Esther Fernandez	Not Set	95m	Nov. 4	554		Fair
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	Excellent
Paper Gallows (Brit.)	ELC	Rona Anderson-John Bentley	Nov., '50	69m	Nov. 11	561	A	Fair
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	AYC	Good
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	441	AYC	Good
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct., '50	75m	Oct. 21	537	A	Good
Place in the Sun, A	Para.	Montgomery Cliff-Elizabeth Taylor	Not Set		Sept. 9	(S) 479		
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	87m	Mar. 11	221	AY or AYC	Good
Prairie Roundup	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m				
Prehistoric Women (color)	ELC	Laurette Luez-Allan Nixon	Nov. 1, '50		Dec. 30	(S) 642		
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov., '50	78m	Nov. 18	570	AYC	Good
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	Good
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	Fair
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570		Very Good
QUEEN of Spades	Stratford	Anton Walbrook-Edith Evans	Sept. 15, '50	95m				
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	Good
Redhead and the Cowboy, The	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614		Average
Red Shoes, The (Brit.) (color) (Spec.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	Excellent
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	Average
Reformer and the Redhead, The (25)*	MGM	June Allyson-Dick Powell	May 5, '50	90m	Mar. 11	222		Good
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S) 539		
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					
Return of the Frontiersman (color) (927)	WB	Gordon MacRae-Julie London	June 24, '50	74m	May 20	303	AYC	Good
Revenue Agent	Col.	Douglas Kennedy-Jean Willes	Mar., '51	72m	Dec. 9	606		Good
Rider from Tucson (027)	RKO	Tim Holt-Richard Martin	June 7, '50	60m	June 17	347	AYC	Average
Right Cross (104)	MGM	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov., '50	67m	Dec. 9	606	AYC	Good
River Gang	Realart	Gloria Jean-John Qualen (reissue)	Oct. 15, '50	64m	Sept. 15, '45	2645		Fair
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18, '50	83m	Oct. 7	509	AY	Good
Rocketship XM (4904)	Lippert	Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287		Good
Rocking Horse Winner, The (Brit.) (982)	Univ.	John Mills-Valerie Hobson	June 8, '50	91m	June 10	330	A or AY	Very Good
Rocky Mountain (008)	WB	Eroll Flynn-Patrice Wymore	Nov. 11, '50	90m	May 6	286	AYC	Very Good
Rogue River (color)	ELC	Rory Calhoun-Guy Madison	Nov. 15, '50	85m	Dec. 30	641	A	Fair
Rogues of Sherwood Forest (color) (243)	Col.	John Derek-Diana Lynn	July, '50	80m	June 17	347	AYC	Good
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC	Good
Rustlers on Horesback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	Good
SADDLE Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	458	AYC	Good
Samson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	57	AYC or AY	Excellent
San Francisco Docks	Realart	Barry Fitzgerald-Burgess Meredith	Oct. 15, '50	66m	Dec. 7, '40	44		
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		
Savage Horde, The (4917)	Rep.	William Elliott-Adrian Booth	May 22, '50	90m	July 8	373	AYC	Good
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set					
Second Face, The (Brit.)	ELC	Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614		Average
Second Woman, The	UA	Robert Young-Betsy Drake	July 7, '50	91m	June 3	(S) 322	AY	A-2
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	May 27, '50	86m	Apr. 29	277	A or AY	Very Good
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538		Very Good
Seven Days to Noon	Maylux	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641		Very Good
711 Ocean Drive (319)	Col.	Edmond O'Brien-Joanne Dru	July, '50	102m	July 15	389	A or AY	Good
Shadow on the Wall (27)	MGM	Ann Sothorn-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	Fair
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept., '50	80m	Aug. 26	450	A	Good
Short Grass (AA-18)	AA	Rod Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613		Excellent
Showdown, The (4924)	Rep.	William Elliott-Marie Windsor	Aug. 15, '50	86m				
Side Show (4924)	Mono.	Don McGuire-Tracey Roberts	June 18, '50	67m	June 17	347		Good
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	Good
Sierra Passage (formerly Trail Dust (5107))	Mono.	Wayne Morris-Lola Albright	Dec. 31, '50	81m	Dec. 23	634		Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	Good
Silk Noose, The (Brit.) (4923)	Mono.	Carole Landis-Joseph Calleia	July 9, '50	69m	July 15	(S) 390		
Skipalong Rosenbloom	ELC	Max Baer-Jackie Coogan	Feb., '51					
Skipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294	AY	Good
Sleeping City, The (930)*	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477	A	Good
Snow Dog (4919)	Mono.	Kirby Grant-Elena Verdugo	July 16, '50	62m	July 22	398	AYC	Good
So Long at the Fair (Brit.)	ELC	Jean Simmons-Dirk Bogarde	Oct. 10, '50	90m	Dec. 30	(S) 644	AY	
So Young, So Bad	UA	Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321		Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Nov. 25, '50		Oct. 21	(S) 539		
Sound of Fury	UA	Frank Lovejoy-Kathleen Ryan	Jan. 15, '51	90m	Dec. 9	605	A	Excellent
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	Excellent
Spirit of Culver	Realart	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39		
Spirit of Notre Dame	Realart	Lew Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28		
Spy Hunt (920)	Univ.	Howard Duff-Marta Toren	June, '50	75m	June 10	330	AYC	Good
Stage to Tucson (color)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634		Fair
Stars in My Crown (40)	MGM	Joel McCrea-Ellen Drew (trade)	May 11, '50	89m	Mar. 4	213	AYC	Very Good
State Penitentiary (202)	Col.	Warner Baxter-Onslow Stevens	June 8, '50	66m	May 27	314	A	Fair
Steel Helmet, The (5006)	Lippert	Gene Evans-Steve Brodie	Feb. 2, '51					
State Secret (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	AY	Good

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Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2	Good
Storm Warning	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	93m	Dec. 9	605		A-2	Excellent
Story of a Divorce	RKO	Bette Davis-Barry Sullivan	Feb., '51		Oct. 21	(S)538			
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	Aug. 19	442		A-1	Good
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50						
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	109m	Aug. 12	434	AYC	A-1	Excellent
Sun Sets At Dawn, The (Brit.)	ELC	Sally Parr-Philip Shawn	Jan., '51	71m	Nov. 4	554	A	A-2	Good
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A	A-2	Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC	A-1	Good
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Sept. 15, '50	90m	Oct. 14	518	A	B	Good
Suspect, The	Realart	Charles Laughton-Ella Raines	(reissue) June, '50	85m	Dec. 30, '44	2249			Excellent
Sword of Monte Cristo	20th-Fox	George Montgomery-Paula Corday	Feb., '51						
TAMING of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept. 29, '50	75m			A	B	
Target	RKO	Charles McGraw-Marie Windsor	Not Set		Nov. 4	(S)554			
Tarzan and the Amazons	RKO	Johnny Weismuller-B. Joyce	(reissue) Dec. 2, '50	72m					
Tarzan and the Leopard Woman	RKO	Johnny Weismuller-B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849			Average
Tea for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept., 2, '50	98m	Aug. 19	441	AYC	A-2	Excellent
Texas Meets Calamity Jane, The (color)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1	Average
Texas Dynamo (266)	Col.	Charles Starrett-Smiley Burnette	June 1, '50	54m	June 10	331	AYC	A-1	Fair
There's a Girl in My Heart (AA-16)	AA	Lee Bowman-Elyse Knox	Dec. 15, '50						
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Feb., '51		Dec. 30	(S)642			
Third Time Lucky	Pent.	Glynis Johns-Dermot Walsh	Oct., '50	90m	Oct. 21	537		B	Good
Thirteenth Letter (formerly The Scarlet Pen)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51		Dec. 30	(S)643			
This Side of the Law (926)	WB	Vivica Lindfors-Kent Smith	June 17, '50	74m	June 10	330	A or AY	A-2	Good
Three Desperate Men (5009)									
(formerly Three Outlaws)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51						
Three Husbands	UA	Emlyn Williams-Louis Erickson	Nov. 17, '50	105m	Nov. 11	562	A	B	Good
Three Little Words (color) (36)*	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1	Excellent
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A	B	Very Good
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1	Very Good
Timber Fury (066)	ELC	David Bruce-Laura Lee	June, '50	63m	Oct. 21	(S)538	AYC	A-1	
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50						
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	AY	A-2	Very Good
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	(reissue) Dec., '50	76m					
Toast of New Orleans (color) (103)*	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	97m	Aug. 26	450	AYC	A-1	Good
Torch, The (025)	ELC	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	B	Fair
Tough As They Come	Realart	Dead End Kids	(reissue) May, '50	61m	July 4, '42	750			
Tougher They Come, The	Col.	Preston Foster-Wayne Morris	Dec., '50	69m	Nov. 18	571			Fair
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614		A-1	Good
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	56m	Sept. 9	477		A-2	Fair
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1	Very Good
Trio (Brit.)	Para.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	A-2	Excellent
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S)390		A-2	
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2	Good
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	Oct. 14	517	AY	A-1	Good
Two Lost Worlds	ELC	Laura Elliott-Jim Arners	Oct. 29, '50		Dec. 30	(S)642	AYC	A-1	
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1	Very Good
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1	Good
Under the Gun	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613			Very Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	Nov. 4	553		A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B	Very Good
Union Station (5002)	Para.	William Holden-Nancy Olson	Sept., '50	80m	July 15	390	AY	A-2	Fair
VALENTINO Story, The (color)	Col.	Tony Dexter-Eleanor Parker	Not Set		Nov. 4	(S)554			
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average
Vengeance Valley (color)	MGM	Burt Lancaster-Robert Walker	Feb. 23, '51						
Vigilante Hideout (4966)	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442	AYC	A-1	Good
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15, '50	115m	July 29	406		A-2	
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Sept. 16, '50	81m	Sept. 2	458	AY	A-2	Fair
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589		A-1	Good
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	58m	May 27	314		A-1	Fair
West Point Story, The (009)	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2	Very Good
When the Daltons Rode	Realart	Randolph Scott-Brod. Crawford	(reissue) June, '50	80m	Aug. 3, '40	38		A-2	Good
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1	Fair
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2	Good
While the Sun Shines (Brit.)	Stratford	Barbara White-Ronald Squire	June 20, '50	82m	July 15	389	A	B	Good
White Heather	ELC	Ray Milland-Patricia Roc	Dec. 31, '50		Dec. 30	(S)642			
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24, '50	98m	June 17	346	AYC	A-1	Very Good
Wicked City	ELC	M. Montez-J. Aumont-L. Palmer	Jan., '51		Dec. 30	(S)644			
Winchester '73 (color) (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	A-2	Very Good
Wind Is My Lover, The (Swed.)	ELC	Vivica Lindfors-Christopher Kent	Not Set	94m	July 29	(S)406			
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	222	AY or AYC	A-1	Fair
Woman on Pier 13, The (008)									
(formerly I Married a Communist)	RKO	Laraine Day-Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2	Good
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	77m	Oct. 7	510	A	A-2	Good
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbara Fuller	May 1, '50	60m	May 27	315	AYC		Average
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Oct. 7	510	AY	A-1	Very Good

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DECEMBER

Su	Mo	Tu	We	Th	Fr	Sa
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29



THIS IS THE THIRTY-SIXTH YEAR OF
THE QUIGLEY PUBLICATIONS, DOMINANT
IN THE SERVICE OF SCREEN SHOWMEN

EXPLOITATION DATES 1951

JANUARY

1—New Year's Day
15-31—March of Dimes
19—Robert E. Lee, born
1867 (holiday in
South)
28-Feb. 4—Youth Week

FEBRUARY

1-28—National Heart Month
6-12—National Boy Scout
Week
7—Beginning of Lent
12—Lincoln's Birthday
12-22—Americanism Week
14—St. Valentine's Day
18-24—Crime Prevention
Week
18-25—Brotherhood Week.
22—Washington's Birthday

MARCH

1-31—Red Cross Month
3-11—National 4-H Club
Week
11-17—Camp Fire Girls' Week
17—St. Patrick's Day
25—Easter Sunday

APRIL

1—All Fools' Day
1-8—National Laugh Week
1-30—Spring Clean-up
Month
2-8—National Boys' Club
Week
8-14—Pan American Week
21—Passover

22-28—U.S.-Canada Good
Will Week
29-May 6—National Baby
Week
National Defense Day

MAY

1—May Day
6-13—National Family Week
8—V-E Day
13—Mother's Day
23-30—National Poppy Week
30—Memorial Day
I Am an American Day

JUNE

10—Children's Day
14—Flag Day
17—Father's Day

JULY

1—Dominion Day
(Canada)
4—Independence Day

AUGUST

5—Friendship Day
14—V-J Day (1945)
Coast Guard Day

SEPTEMBER

1—Second World War
Began (1939)
3—Labor Day
17—Constitution Day

22—Kiwanis National
Kids' Day
National Guard Day

OCTOBER

1—Rosh Hashanah (Jew-
ish New Year)
6—National Newspaper
Boy Day
7—Grandmothers' Day
10—Yom Kippur (Jewish
Day of Atonement)
12—Columbus Day
20—Sweetest Day
24—United Nations Day
28-Nov. 3—National Girl
Scout Week
31—Hallowe'en
Community Chest
"Red Feather" Drive
(Determined locally)

NOVEMBER

6—Election Day
11—Armistice Day (First
World War)
11-17—Children's Book Week
19-Dec. 25—Christmas Seal
Sale
22—Thanksgiving Day

DECEMBER

2-9—Golden Rule Week
25—Christmas Day
31—New Year's Eve
By Presidential
Proclamation

AUGUST

Su	Mo	Tu	We	Th	Fr	Sa
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

SEPTEMBER

Su	Mo	Tu	We	Th	Fr	Sa
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

OCTOBER

Su	Mo	Tu	We	Th	Fr	Sa
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

NOVEMBER

Su	Mo	Tu	We	Th	Fr	Sa
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

QUIGLEY PUBLICATIONS 1951 BOOKING CALENDAR

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